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Why Clergymen Should Attend the Theatre.

EDITOR NEW YORK MIRROR:-The clergy man at first blush will proceed to tell you why he did not, upon any suggestion of the kind: "It is the place of abomination-the theatre is-with such associations that no decent person will enter it, much less a minister. The plays are immoral, or loose in character or low in tone; they that play them are like them, and must be; the playhouse is redolent of alcohol, if not of worse perfumery; the air thereof is agitated with oaths and passionate words and insinuations which should call the blush of shame to honest brows. Many things are done and seen and imagined unwholesome to a healthy mind-food only for the vitiated." Many no doubt could make out a stronger case against the theatre, but this will serve our turn. Your clergyman will be the last, or ought to, in denying that there are two sides for everything, as he looks upon all as bearing toward hell or toward heaven; and he should not turn away from a possible brighter side to the theatre.

In the first place, what is the theatre? It is a place convenient for the representation and witnessing of the drama. His objection is not against the drama, but the theatre. To revile the drama were to condemn the highest products of the human mind and heart in all ages, not excluding the Bible, which is full of the truest dramatic elements. No; it is the theatre, the concrete drama, to which he is opposed from first to last. But without the actor there could be no action, and so, no player, no play; no theatre, no drama. The earliest plays had indeed rude properties and crude representations, but always an audience eager to listen, and it was action and the appreciation of it which stimulated writing. The theatre, it it did not create the drama, is the food of its life, the condition of its being. The dramatic is in us all, native to the soul as blood to the heart; and whether in real life or in some stolen hour, before the mimic stage we thrill responsive to the drama in action. Let us be saint or sinner, lay or cleric, all eulogy of drama or theatre is apart from the present purpose; but so much by way of basis for the rest. The preachers raise an uncertain cry against the theatres because they see their flocks quietly going their way to opera and play. They may feel strongly, but they do not speak out, except now and then, and then in the harsh tones of prejudice or ignorance, boon companions of misjudgment. Now and then one bolder, clearereyed than the rest, speaks out in full tones of knowledge, and sympathy, and discrimination. To such an one you will find the theatrical world attentive and willing to hear reasonable things. But it wrongs very few to say of them that they think players worthy of no sympathy, or reason, or distinctionlumping them together as so much evil under the sun-as so many beings, human, it may be, but outside of hope in this or any other life : capable of no real affection, of no sound morality. And so it will be as long as clergy men keep aloof from theatre and players as things diffusing contamination, and sure to poison him. Is his virtue of such flimsy stuff so easily to be soiled? Is he so lightly turned from good to evil thoughts? It may with truth be asked, righteousness should be made of sterner stuff, and principle hold a more secure possession in him.

Now, to condemn the theatre as a whole, is the first fault. All right-minded people unite in refusing to patronize some theatres as they do some journals. The distinction is just as broad, just as important, just as real. We are constantly thrown into circumstances where, facing the good and the bad, we must make the choice. The theatre is not something entirely apart from all other truth and goodness, as the brothel and the gambling hell. It is not something which all meral persons agree to call pernicious and wrong. It has a hold upon the best society. It finds its support from Christian people. Your very pious villager, in going to town where no keen-eyed deacon can report his doings, is irresistibly drawn to the play. He makes it up with his conscience, because he is not seen by a friend! Many a country parson visiting town wanders off alone, passing concert and lecture and "strictly moral entertainment" by, to see Booth or Wallack. He feels no harm, except that he has been obliged to be sly about the business. That hurts him-not the play. He sees there pictured passion's noble or vindictive rage, or he relaxes under the influence of the humors and follies of the seamy side of us. He is wiser for it-is he not in a real sense the better? Clergymen live almost as artificial a life as do actors. People put on to him Sunday clothes, and Sunday manners, and Sunday morals. He is tempted to be unreal to them and then to himself. His influence is circumscribed and kept ulterior by this. He ought to know their real desires and wants, their real temptations. He cannot look within and see them unless he search deeply, for his temptations and ambitake all different forms from people in the busy world. In the theatre he will look upon the passions and follies, the virtues and vices of the times; he will see what live men and women are thinking, how they are moved to good or il; for, unless the playwright put upon the stage the thoughts and motives and deof the thousands, his play will not live; will not have it. He will see portrayed tions and wishes that have risen in breast, and the end to which they

self-assuredly a man may come from a theatre the stronger in his hate of fate, and of treachery, and of guilty passion, as he sees their results in sorrow and distress. There he may see what else he could hardly realize—the dire effects of sin and sinful thoughts. Here he may know vividly what real people think, and wish and struggle; how they sorrow and enjoy-things hardly guessed before. It is possible, too, to come from a church with tormenting thoughts of infidelity. From the preacher's bigotry, ignorance and partiality, a learner may come away disgusted with cant, identifying that with religion, finding more humanity among those who make no profession, and turning his back on the whole thing as a mask and a sham. Possibilities are spoken of here-not of what is the general effect, though of what is done constantly; not to frivolous people, but to those in earnest, seeking for the real. The clergyman should go to the theatre, there to see what his people see, and to know what is the spirit of the tim o for that is reflected most in the play of the time. And this is far from giving sanction to the investigations of s noted preacher, who shall be nameless here, into the abominations of this city. "The two cannot be classed together without confusing all distinctions.

The clergyman should visit the theatre. secondly, because it is one of the recognized social forces of the time. It wields a power for good or evil to millions of people. It cannot be said to be an unmixed evil, with any truth, except to those who are purblind or have made up their minds as to everything in heaven and earth. These, of course, cannot be reached. To understand any great influence or force it is necessary to feel it; to get insight there must be a view from within. The drama, read with sympathy and intelligence, will give some idea of the fascination and dynamic power of the stage. But the imagination must conceive characters and people on a stage of action to appreciate the drama, and just in proportion as this is done is it enjoyed and comprehended: just so far also you are in a theatre. But not many can do this, and it is bard work. To make it easy the theatre is organized. To give form and color and action to ideas the theatre is added to the drama. If it is right to read a play, to play it in your mind, it is right to see it played by others. In spite of the phillipics in sermons, books and the religious press against the theatre, it possesses a hold upon the people which refuses to be loosed, which grows stronger and larger-a hold upon Christians, of whose character and sincerity there can be no doubt. What shall be done? The great Matthew

Arnold's solution of the question is this: "The theatre is irresistible; organize the theatre." A greater than Arnold bas said: "Prove all things: hold fast the good." You can't test a thing of which you know nothing expect by report. For this reason words of preachers are always received with patient endurance, underneath which is the sense of their ignorance concerning the thing itself. The people listen and go their way, to follow their bent, because he is not an authority. To speak with authority one must know whereof he affirms. To pass the door of a theatre as if it were the entrance to hell, is not enough to qualify one for calm judgment on the question; and any other will be valueless and void. It is a question that the Church cannot afford much longer to ignore. It comes within the scope of the advice quoted, "Prove all things." It is well known to the writer that words about elevating the theatre, and clergymen's part therein, are sneered at, and by those high in osition. It is a work which brings up the familiar comparison of the Augean stables, and no people recognize the fact more clearly than the best class of players. But the Church ought to be discouraged by no task: ought to refuse none. If it had, in times past, the history of the Church would be a closed volume-a recollection of the past. The question is: Can the players and the play-goers be reached by intelligent criticism, and by sympathy with all that is good in the art of acting? If so (and who shall deny it?) the duty is plain to prove the theatre and hold fast to the good of it. Put any other name upon the play and the clergyman regards it as much as the layman. Call it tableau, charade, amateur performance, and he sanctions it. There is such a thing as sincerity and consistency in a clergyman surely. Let him be honest and open-eyed; let him go to any first-rate play in this city, buy his ticket like any other citizen; let him look round on the vast throng and see the gentle faces of his fellow-Christians; let him follow the action with sympathy, and the tear will start as he feels the pathos of human woe; the moral strength within him will beat high in sympathy with nobler sentiment and sacrifice and against villainy, hatred and scorn. He cannot help it. And he will know by that one experience more of the power of the theatre than he can by reading a hundred plays or by any amount of reports second-hand. He knows then the good and the evil of it, the pleasures and the dangers. It will puzzle him to say wherein he has done wrong. He feels uncomfortable at first, because he has been taught to couple it with wrong. But he

Now, it is beyond the present purpose to attempt any union of the Church and the Stage: to bring actors and clergy together as in England, but rather to ask justice, is the matter in hand. It is as great a mis-He may learn to bate them in him. take to try to pull down the Church for the tended hand and hips greets her, glad of one fense, still they will prove their merit, for

can't give other reason for it.

sake of exalting the Stage, as was attempted not long ago by a great actress and playwriter, as it is to try to cut away the supports of the Stage to build the Church on its ruins. There ought to be no compromise with the evil in either. But there may be a better understanding by each of the other. The writer is tar from recommending that clergymen be habitues of the theatre; but as they go concert, lecture, and dramatic readings, there is no reason why they should not see the best plays, and let the people know it. Their example will then have a positive quality about it, and their preaching too, which now they distinctly lack. Nor should the clergyman fear to say that he goes to the play for enjoyment and instruction. Both are there for him as for others. He might see there how powerful is mere acting, truthfull" done, upon his fellows, and learn that the truth he has to teach may have more influence over them if sent home with a sense of actuali. k's reply to the clergyman is well known. It is as true to day as when first spoken. The writer is sensible of the fragmentariness and madequacy of this article, but writes from observation and convic tion some of the things he has seen and felt in this connection of Religion and the Drama. The theatre as a whole cannot be written about. There are plays and plays, therefore theatres and theatres. But it is possible to choose your theatre as you choose your newspaper, your companions, your hotel, your church. There is no reason why the clergyman should not have his choice in all as well as one. If he is to throw himself into "the actual breathing world around him, and to speak to the living present" with any sympathy or insight, he will have to enter occasionally the theatre.

CLERICUS. Sermons From Shakespeare.

NO. VIII.-SLANDER.

PROTEUS-Truth hath better deeds than words to grace it. Two GENTLEMEN OF VERONA, Act II., scene 2.

PROTEUS-Ti.e best way is to slander Valen

tine.

DUKE—Ay, but she'll think that it is spoke in hate.

PRO —Ay, if his enemy deliver it. Therefore it must with circumstance be spoken by one whom she esteemeth as his rriend.

DUKE—Then you must undertake to slander him.

him.

PRO.—And that, my lord, I shall be joth to do. 'Tis an ill office for a gentleman, especially against his very, friend.—Two GENTLEMEN OF VERONA. Act III., Scene 2.

While the kmfe of the slanderer cuts deep, laying bare ugly wounds, diseased arteries vitiated action of the heart and head, and impaired circulation of the moral blood, the slander surgeon wipes his knife, polishes it carefully and washes his hands of the whole operation, going away smiling and selfsatisfied as of one who had served the cause of truth and justice. Not so his students, who have watched and listened with eager interest. They muse and resolve, being left to themselves. The clinic is over for the day, and the dissecting-room locked. Tomorrow, however, when they return, they are fortified against appearances, and know that over the heart was an ugly cauterized seam. That here, before the knife laid it open, was an unsightly jagged piece of proud flesh, that the eyes were ruined by moral strabismus, and that error and possibly crime had coursed through the frame, leav ing malarial results in the entire system. They are not deceived by a sewing up and painting over of these defects. Not they.

It is the dissecting in advance in moral surgery that has broken many a noble heart. We will suppose a new saleswoman receives an appointment to a vacant position. The before her arrival an old employee. jealous, possibly, of the favor the new incumbent may chance to inspire, announces that she knows the person well. The others gather around eager to hear all about the mysterious stranger. The old employee. however, is wary; she looks wise and remains silent. They question her, and she finally, after much persuasion, produces her surgeon's knife and magnifying glass, and shows that the new comer is a very reprehensible person. If all else fails, if statements of her light virtue, easy or indolent habits, high temper, selfishness, etc., do not produce the desired effect, she adds one last drop of poison from her inoculation vial, and dipping the point of her knife in it. declares that the new-comer is "a mischiefmaker." The clinic is now over, for naught remains to be said or done. The listeners are filled with instant apprehension for their future peace of mind and the safety of their reputations. One remembers that she has a sweetheart. Will this dreadful young woman endeavor to separate them and their loves? Another remembers that she has a number of notorious relatives and an ugly family history. Will this person, with malice aforethought determine to remind her of the former or twit upon facts on the latter? Another has a little mud on her skirts. Will the person draw attention to it from the others? Another is married. Will the young woman in question try to enslave the regard of her liege lord? Then there are the gentlemen clerks. They hear the story, and are though in less measure, perhaps, impressed by it. The awful day dawns, The young lady, all unconscious that she has been made the subject of comment, timidly enters the store, feeling nervous at being a stranger, and with all the awk 31 capprehension of the new candidate business. Suddenly she sees one whom she remembers as a pleasant acquaintance, and with ex-

friendly face. The old employee, for it is she, returns her greeting smiles and is apparently cordial to her. The others elevate their brows, but keep a discreet silence. Some think that the old employee will take an early opportunity of kindly telling the new comer of her faults, and if she has wronged her, giving her the chance to clear herself from a false charge, perhaps. But no, she does not do this, but takes the crueler, less honest course of thoroughly ostracizing the poor girl in every possible way. She is left to eat her lunch alone. She is not allowed to share in their simple pleasures. All her deeds and acts are misconstrued. If she is polite and kindly in simple offices it is put down as artful hypocrisy in order to gain some desired end. Nothing is said to exclude her from general favor, but it is accomplished just as effectually in a subtle way her woman's tact readily divines. The gentlemen generally defend her; they insist that she is ladylike, polite and intelligent. But all this, alas! does her more harm than good, for the members of her own sex attribute their interest to some syren charm in her which comes of her depraved nature. In short, she is in a brief time regarded as a species of moral leper which is productive of contagion to all who approach too near. Her position is simply horrible. When she speaks her words are misunderstood, for she has been condemned in advance. So she remains silent, meriting by this a reputation as a sulky person.

Those only who have been shut out of friendly sympathy can appreciate this state of affairs. O, my sisters! we can be very cruel when we wish in our treatment of each other. Not one of us but who has so offended at some period of our career-some of us, with the most virtuous intention, perhaps, thinking in our narrow-minded blindness that we thus served the cause of truth and justice. Mark how our supposed instance of the saleswoman ends.

At last her lonely heart and lonely life detects in one of the opposite sex a sympathy and honest judgment she fails to find in her own sex. She grasps the extended hand. Their tastes are congenial, they like the same books, the same people, and they share the same views of life and morality and religion. He it is who walks to her humble lodgings, holding over her head an umbrella to protect her from the rain. He it is who gets her a chair when she sits down to eat her lunch at noon. And he fills her life-her humdrum workaday life-with a thousand little nameless graces. She grows to look upon him as a brother and to respect his manly defense of her and tacit faith in her. For she has heard in various ways of the cruel summing up she received before she came among them; and too proud, because she is conscious of her innocence, to speak in her efense, she silently goes about her duties, showing by her deeds that she has been unjustly estimated and glad of one true friend at least. Is she in love with him? Not at all. There is no love on either side. It is only an honest friendship, which, thank God, is possible to be cherished between a man and woman who are sure enough of their own integrity to banish any slavish fears in indulging such a friendship. Now, what do the other saleswomen say? Alas! my sisters, they put the most unworthy construction on what is in fact pure and honest. There is no love in the case, for the girl has a betrothed lover across the sea; hence the slanderer and her followers shrug their shoulders and look, if they do not speak, their meaning.

Have we drawn an illustration which its rareness renders an extreme one? Let us Yet this case, to which we have seen a parallel, is after all an illustration of one of our texts. "She esteemed a friend" is the one who speaks in her dispraise. And it is indeed "an ill office for a gentleman," or gentlewoman. If the slan derer were an enemy her words would have had little weight, because it would be selfevident they sprang from a biased judgment. Their being uttered by a reputed friend gives them a bitter and seemingly true signifi-

cance and power. But you exclaim: "We do not live in Arcadia; people are sometimes guilty of all and more than they are charged with." True, but it is also true that in nine in stances out of ten they are falsely accused. Circumstance colors seeming evidence. The account of one's error loses nothing in the teling, and passed from mouth to mouth grows from a slight defect to one of hideous and unsightly shape. To credit a person with falsehood, or of being a scandal monger, is to effectually close all hearts against them. Let us wait, then, and suspend judgment until the person under discussion condemns himself or herself. For if the fault is there at all it will presently betray itself without our help. Nor can we condemn, whether justly or unjustly, without its coming in some fashion to the knowledge of the one condemned. Slander, like murder, "will out." Would that we could impress upon every man and woman in the world the cruel harm a careless or malicious word may do another. Would that we could all make a rule of placing a finger upon our lips when another's fair fame is questioned. Let us try to think good of others, at least until they themselves prove to us conclusively that the good is not there. Be not afraid of being imposed upon. Think others are as honest and good as we believe ourselves to be. If they are not they will betray themselves full soon. And if they are, with no spoken de-

"Truth hath better deeds than words to

Ne life can be innately true and tender without other lives receiving some of the reflected inner glory. No heart can beat warm and loving for others without other hearts being quickened to warmth and love in turn. No mind can be clear and high without inspiring other minds to their highest and clearest. If one is possessed of gentle manners, an atmosphere is at once created of gentleness and refinement. We cannot so look up our outer lives that our inner lives will fail to betray through them the good or evil forces there. Let us then avoid prejudicing the outer lives of others until we see for ourselves what their inner lives contain. Give to each and every one a fair trial. It may be that they have erred. and have repented. Phrenologists assert that in the organs of the brain those attributes which are physically lacking can be cultivated to proper growth by diligent care. Who shall deny that in the moral character, therefore, there shall be no stimulated action of the essential forces?

When the body becomes diseased, we say, there was no need of iron here, or sulphur, or potash, or here was too much acid, or here was too little. Hence the skillful physician makes his life-long research, not to discover the fact of disease alone, but having discovered the fact, trace the course which he finds to exist, in the lack or excess of some one or more component parts to the healthy condition of the blood. Disease then, is, after all, but another name for blood poison, for the presence of a foreign chemical will surely poison the blood and impede or quicken its action. The true physician, then, is a practical chemist in search of blood poison in his patients, and his medicines are simply collections of the ingredients lacking in the blood, And when our moral blood is poisoned shall we with less alacrity seek to discover and supply the needed antidote? Each in this case must be the physician to himself or herself. If the report proves, or seems to prove, the presence of poison in heart and soul, let us at once retire within ourselves, rigidly examine our consciences, and where we lack in truth, honesty, sincerity or purity, let us earnestly supply the deficiency with a powerful tonic of all good resolves, of which we are capable. Don't hesitate; we cannot deceive ourselves. The blood poison in all its horrors is apparent to our eyes as to none other, provided we will allow them to gaze at the sight unshrinkingly. Our pride may evince, our self pity try to screen the truth, but if we crush the one and silence the other, we cannot see the worst that is in us. as no one else can see. If the fault is a pet one, which we are too cowardly to eradicate, let us at least put on it a veneer of external politeness, like the physician who orders mild alcoholic stimulants and genuine Turkish bathing to the rheumatic patient, who really requires the latter only, without stimulant, but who is averse in renouncing his wine, though it increases his rheumatism, and who endorses the Turkish bathing as a pleasant corrective to the wine.

Then let us, if we must, indulge in the wine of good breeding, hoping that the Turkish bath of good intention and reform may in some strange fashion effect in time a cure. Let us endeavor to silence all slander of men or women. It only requires a little mental discipline to suggest other subjects far more delightful than the subject of another's reputation. The world is so full of pleasant themes and pleasant people, why choose the unpleasant themes? And if we are brought in contact with the unpleasant people, as we are sometimes sure to be, alas! is it not kinder to go to them quietly, if we must speak at all, and say the ungentle fact in tones of affection, and pity and generosity. Oh, for more universal philanthropy in men and women! Let us strain our faculties to bring about us a true, moral Arcadia, in our atmosphere at least. Let us each do our best in all we do, feeling that we will be understood by our comrades. Let no defense of others be needed, because no complaint be made, for "truth hath better deeds than words to grace it." And when we have wronged another, even in our hearts, let us not be too proud to go to that other and confess our error in judgment, for remember "to slander is an ill office," "especially against a very friend."

ANNIE WAKEMAN.

Madame Modjeska, who in London has been wise enough to drop the title of Countess conferred on her in New York by Mr. Henry Sargent, owes something of the great success she has achieved there to the active zeal of Lord Ronald Gower, who was on a visit to Mr. Samuel Ward here some two seasons ago, and who was presented to Madame Modjeska and several times enjoyed her graceful hospitalities at the Clarendon Hotel. Lord Ronald was much struck with Modjeska's resemblance, in figure and "Grecian urn" school of head, to the pictures and statues of Marie Antoinette, and, being the best amateur sculptor in England, carved with very cunning hand a statuette of the Modjeska. Fortunately, Lord Ronald happens to be the brother of the Duke of Sutherland and three Duchesses -Argyle, Leinster and Westminster-and related to all manner of lesser nobilities; so, when Mme. Modjeska found herself in London, unable to find an artistic dwelling, Lord Ronald procured her an opening at the Court Theatre, crowded the house with an aristocratic audience the first night, and gave her opportunity for the triumph she has won by artistic right.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach years Mordey.

ANNIE PIXLEY: Milwaukee, 14, one week; Minneapolis, 21, 22, 23; St. Paul, 24, 25, 26; La Crosse, 28; Dubuque, March 1; Cedar Rapids, 2; Des Moines, 3; Omaha, 4;

Lincoln, 5.

ANNIE WARD TIFFANY COMB.: St. Clairville, O., 17; Barnesville, 18; Marietta, 19; Parkersburg, W. Va., 21, 22; Athens, O.,

ARABIAN NIGHT COMB .: South Bend, 17; Elk-

hart, 18.

Around the World in Eighty Days (Martini's Aggregation): Worcester, 17; Boston,

21, week. ADA GRAY COMB : Lake City, Fla., 18, 19; Jacksonville, 21, one week.

ABBKY'S HUMPTY DUMPTY: Chelsea, Mass.,

17; Gloucester, 22.

ALICE OATS: Logansport, Ind., 17; Lafayette, 18, 19; Indianapolis, 21, 22, 23; Terre Haute, 24, 25; Danville, 11is., 26; Decatur, 28; Jacksonville, March 1; Springfield, 2; Bloomington, 3; Peoria, 4, 5; Keokuk,

ARLINGTON'S MINSTRELS: Pulaski, Tenn., 17; Huntsville, Ala., 18; Chattanoga, Tenn., 19; Rome, Ga., 21; Atlanta, 22; Athens, 23; Augusta. 24; Columbia, S. C., 25;

Charleston, 26.

BOOKER, CANFIELD AND LAMONT'S HUMPTY
DUMPTY Co.: Hontzdale, Pa., 17; Phillips-

DUMPTY Co.: Hontzdale, Pa., 17; Philipsburg, 18; Altoona, 19.

BARKET MACAULEY: Cleveland, 14, week; Detroit, Mich., 21, four nights; Dayton, O., two nights, 25, 26.

B. W., P. & W.'s MINSTRELS: Wilkesbarre, Pa., 17; Danville, 18; Harrisburg, 19; Reading, 21; Allentown, 22; Lancaster, 23

ter, 23.
BOSTON MUSEUM CO. IN THE GUV'NOR:

Providence, R. I., 18, 19; New Bedford, Mass., 21; Haverhill, 22; Chelsea, 23; Brockton, 24; Fall River, 25; Portsmouth, BOSTON IDEAL OPERA Co.: Providence, R. I., 18, 19; Chelsea, Mass., 22; Lynn, 23; Manchester, N. H., 25; Boston 28, for

three weeks.
BANKER'S DAUGHTER: Philadelphia 14, two weeks; Brooklyn, 28, week.
BUFFALO BILL: Albion, N.Y., 17; Borodine, 18;

Lockport, 19; Buffalo, 21, 22; Erie, 23; Cleveland, O., 24, 25, 26; Sandusky, 28; Tiffin,

March 1; Logansport, 2; Lafayette, 3.

Bartley Campbell's Geraldine: Springfield, O., 21; Columbus, 22, 23; Youngstown, 24; Rochester, N. Y., 25, 26; Boston,
Mass., 28, week; New England circuit and Philadelphia to follow.
CHARLOTTE THOMPSON: Indianapolis, 17, 18,

19; Detroit, Mich., 21, one week; Jackson, 28; Battle Creek, March 2; Toledo, O., 3, 4, 5. C. L. Davis: Toronto, 17, 18, 19; Hamilton, 21; St. Catharines, 22; Buffalo, N. Y., 23,

15; Leavenworth, 16, 17; Topeka, 18, 19; Lawrence, 21, 22; Kansas City, 23, 24, 25, 26.
CLINTON HALL'S STRATEGISTS: Cincinnati present week and then disband. COLORED IDEAL MUSICAL COMB.: Tolona, Ill.,

17; Moline, 18; Davenport, Ia., 19, 20; Cedar Rapids, 21.
Child of the State: Buffalo, 14, week;

CHILD OF THE STATE: Buffalo, 14, week; Cleveland, 21, week; Louisville, Ky., 28, March, 1, 2, 3; Lexington, Ky., 4, 5; St. Louis, one week, commencing 7th.

DENMAN THOMPSON: Taunton, 17; New London, 18; Willimantic, 19; Woonsocket, R. I., 21; Marlboro, Mass., 22; Manchester, N. H., 23; Concord, 24; Dover, 25; Portsmouth, 26; N. Y. City, 28, two weeks.

DONALDI CONGERT Co.: Titusville, Pa., 17; Meadville, 18; Dunkirk, N. Y., 19; Newcastle, Pa., 21; Canton, O., 22.

DEACON CRANKETT: Shenandoah, 17: Sha-

castle, Pa., 21; Canton, O., 22.

Deagon Crankett: Shenandoah, 17; Shamokin, 18; Williamsport, 19; Pittston, 21; Wilkesbarre, 22; Scranton, 23; Danville, 24; Ashland, 25; Lancaster, 26; thence Brooklyn Theatre, 28, week.

Eleanor Calhoun: Wilmington, Del., 18, 19; Charleston, S. C., 21, 22, 23, 24; Savannah, Ga., 25, 26; Augusta, 28, March 1; Macon, 2; Eufala, Ala., 3; Columbus, Ga., 4, 5; Montgomery, Ala., 7, 8; Atlanta, 9, 10, 11. FRANK MAYO: Williamsburg, 7, two weeks;

Providence, 21, week.
FRENCH'S VIEWS OF INDIA AND HINDOO JUG-GLERS: Chicago, 14. week; Milwaukee, 20, 21, 22; St. Louis, 23, 24. 25.

FORBES COMEDY Co.: Amboy, 17; Sterling, 18, 19.

18, 19.

FANNY DAVENPORT: Pittsburg, 14, one week;
Oil City, Pa., 21; Titusville, 22; Bradford,
23; Meadville, 24; Youngstown, O., 25;
Akron, 26; Toledo, 28; Ypsalanti, Mich.,
March 1; Battle Creek, 2; Jackson, 3; E. Saginaw, 4; Bay City, 5: Detroit, 7, 8, 9; Ann Arbor, 10; Grand Rapids, 11; Kala-

FREDERICK PAULDING: New Orleans, 14, one week; Vicksburg, Miss., 21; Jackson, 22; Selma, Ala., 23.

FLORENCE HERBERT COMB .: Des Moines, Ia. FORGET-ME-Nor (Genevieve Ward): Phila-

delphia, 21, two weeks; Washington, March 7, one week.

GEORGE E. STEVENS' UNCLE TOM COMB.:
Rochester, 17, 18, 19.
GOODWIN'S FROLIQUES; Washington, D. C.,
14; New York, 21, three weeks.

GLIMORE'S CONGRESS OF ATTRACTIONS: Cleveland 48, 17, Frig. P. 218, Three weeks.

land, 16, 17; Erie, Pa., 18; Titusville, 19; Bradford, 21. Gus WILLIAMS: Brooklyn, 14, weck; New

York city, 21.
GILMORE & MIACO'S HUMPTY DUMPTY CO.: GILMORE & MIACO'S HUMPTY DUMPTY CO.:
Quincy, Ill., 17; Hannibal, Mo., 18; Moberly, 19; Booneville, 21; Sedalia, 22;
Lexington, 23; Independence, 24.
HAVERLY'S MASTODON MINSTREIS: Zanesville, 17; Wheeling, W. V., 18; Cumberland, Md., 19; Meadville, 22; Oil City, 23;
Titusville, 24; Bradford, 25, 26.
HAVERLY'S WIDON BEDOTT (C. B. Bishop):
Amsterdam, 17: Schengetady, 18: Troy

Amsterdam, 17; Schenectady, 18; Troy, 19; Brooklyn, 21, week; Philadelphia, 28,

Mazer, Kinke Comb.: Philadelphia, 14, week HAVERLY'S COLORED MINSTRELS: Holyoke, 17. Springfield, 18; Hartford, 19; Meriden, 21; Waterbury, 22; New Haven, 23; Bridge-

HARRISON'S PHOTOS: Springfield, O., 18; Sidney, 19; Detroit, Mich., 21, 22, 23. Brooks and Dickson's Michigan circuit, 24, 25, 26.

HILL'S ALL THE RAGE: New Haven, Conn., 17; Meriden, 18; Middletown, 19; Rockville, 21; Hartford, 22; Westfield, Mass., 23; Northampton, 24; Holyoke, 25; Chicopee, 26; Springfield, 28; Worcester, March 1; Lynn, 2; Chelsea, 3; Marblehead, 4; Salem, 5; Nashau, N. H., 8; Concord, 9; Manchester, 10; Portland, Me., 11, 12.

HELEN COLEMAN WIDOW BEDOTT Co.: Rochester, 17, 18, 19, 20; Cleveland, O., 21, 22, 23; Canton, 24; Newcastle, Pa., 25; Corry, 26.

Corry, 26. HERNE'S HEARTS OF OAK: Terre Haute, Ind.

HERNE'S HEARTS OF OAK: Terre Haute, Ind., 16, 17; Indianapolis, Ind., 18, 19; Chicago, Ill., 21, week.
HERRMANN: Savannah, Ga., 17, 18, 19; Augusta, 21; Atlanta, 22, 23; Montgomery, 25, 26; New Orleans, 28, week.
HI HENRY'S MINSTRELS: Oneida, 17; Herker-

mer, 18; Ilion, 19.
HYER SISTERS' COMB.: Circleville, O., 17; HYER SISTERS' COMB.: Circleville, O., 17;
Chillicothe, 18; Dayton, 19; 1 Xenia, 20;
Middletown, 22; Hamilton, 33; Richmond,
Ind., 24; Muncie, 25; Fort Wayne, 26;
Peru, 28; Kokomo, March 1; Crawfordsville, 2; Greencastle, 3; Terre Haute, 4.
HOEY AND HARDIE'S CHILD OF STATE CO.:
Buffalo, 14, week; Cleveland, 21, week;
Detroit, 28 to March 4.

JANAUSCHEK: Lima, 21, 22; Sandusky, 23, 24;
Akron, 25, 26; Meadville, Pa., 28; Franklin, March 1; Oil City, 2; Erie, 3; Bradford,
4, 5; Philadelphia, 7, two weeks.

JOSEPH JEFFERSON: Cleveland, 14, week;
Pittsburg, 21, week; Nashville, Tenn, 28,
March 1, 2; Memphis, 3, 4, 5; St. Louis,
Mo., 7, week, closes season.

Mo., 7, week, closes season.

John McCulloudh: Mobile, Ala., 16, 17, 18, 19; New Orleans, 21, week; Galveston,

Texas, 28, week. JAY RIAL'S UNCLE TOM: Danbury, 17; Bridgeport, 18, 19; Brooklyn, 21, week.
JAY RIAL'S HUMPTY DUMPTY: Michigan Cir-

JULIA A. HUNT Co.: Canton, Miss., 16, 17, OHN WOODWARD (California Through Death Valley): Philadelphia, Feb. 7, two

AY SIMMS' COMB.: Somonauk, Ill., 14, week Mendota, 21, week, Arlington, 25, week; Princeton, March 7, week. JANE COOMBS: Newark, O., 17; Columbus, 18,

19; Lancaster, 21; Hamilton, 22; Dayton, 23; Springfield, 24; Xenia, 25; Piqua, 26. JOSEPH MURPHY: Salem, Mass., 17; Man-chester, N. H., 18; Haverhill, 19, Providence, 21, one week.

dence, 21, one week.

ATE CLAXTON: Owensborro, Ky., 17;
Nashville, Ten., 18, 19; Atlanta, Ga., 21,
Selma, Ala.., 24; Montgomery, Ala., 25;
Meridian, Miss., 26; New Orleans, 27,

KATIE PUTNAM: Spartanburg, S. C., 17; Charlotte, N. C., 18, 20; Raleigh, 21; Norfolk, LOTTA: Louisville, 14, week; St. Louis, 21,

two weeks. LITTA CONCERT Co.: Albany, 18; N. Y. City,

LAWRENCE BARRETT: New Orleans, La., two weeks; Mobile, Ala., 28, March 1; Montgomery, 2; Columbus, Ga., 3; Atlanta 4, 5; Washington, 7, week; New York, 14, two weeks.
LEAVITT'S BURLESQUE OPERA Co.: Chi-

cago, 14, week.
MINNIE PALMER'S GAIRTY COMB.: Madison, Wis., 16, 17; Janesville, 18; Beloit, 19, 21; Dubuque, 23; Clinton, 23.

MCINTYRE AND HEATH'S SOUTHERN MIN-STRELS: Columbia, Tex., 15; Galveston, 18, 19; Houston, 21, 22; Huntsville, 23; Palestine, 24; Tyler, 25; Marshal, 27; Shreve port, La., 28, March 1; Jefferson, Tex., 2; Texarkana, 3; Paris, 4; Arkadelphia, Ark., 5; Hot Springs, 7, 8; Little Rock, 9, 10; Memphis, 11, 12.

S PLEASURE PARTY: Allentown, Pa., 17; Norristown, 18; Pennsylvania and New Jersey until the 1st of March; Park Theatre, Boston, 13.

Mary Anderson: Boston, 14, two weeks;

Richmond, Va., 28, March 1, 2; Petersburg, 3; Norfolk, 4, 5; Charlestown, S. C., 7, 8; Savannah, Ga., 9, 10; Augusta, 11; Macon, 12; Atlanta, 14, 15; Columbus, 16;

Montgomery, 17.
HILTON NOBLES: Montgomery, Ala., 17, 18; New Orlesns, La., 20, week; Vicksburg, Miss., 28, March 1; Jackson, 2; Meridian,

MAGGIE MITCHELL: Chicago, present week Bloomington, 21; Galesburg, 22; Peoria, 23; Springfield, 24; Quincy, 25; Keokuk, 26. My Partner (Aldrich and Parsloe): St. Louis, 14, week; Terre Haute, 21; Louisville, Ky., 22 to 26; Chicago, 28 to March 13; Peoria, 111., March 4; Springfield, 15; Bloomington, 16; Milwaukee, Wis., 17, 18, 19; Grand Rapids, Mich., 21; Detroit, 23 to 27; Cin-

cinnati, O., 28 to April 2.

Main's Comic Opera Co.: Cincinnati, 14, week; Indianapolis, Ind.,21, 22, 23; Detroit, Mich., 24, 25, 26; Buffalo, N. Y., 28, March 1, 2; Rochester, 3, 4, 5; Brooklyn, 7,

MRS. SCOTT-SIDDONS: Milford, Mass., 18; Woonsocket, 19; Holyoke, 21; Northampton, 22; Springfield, 23; New London, 24; New Haven, 25, 26; Baltimore, 28, week; New Haven, 25, 26; Baltimore, 28, week; Philadelphia, March 7.
M. B. Curtis' Sam'l of Posen: Cleveland,

O., 14, one week; Cincinnati, 21, one week; Louisville, 28 and March 1; Nashville, 2, 3; Memphis, 4, 5; New Orleans 7, one week.
NICK ROBERTS' HUMPTY DUMPTY: Fitch-

burg, Mass., 17; Marlboro, 18; Chelsea, 19; Boston 21, week. NEIL BURGESS WIDOW BEDOTT COMEDY Co.:

New York City, 14, two weeks; Chicago, PIERCY'S LEGION OF HONOR COMB.: Cincin-

nati, O., 14, week; New York, 21, four weeks. Peck's Dime Museum: Rochester, N., Y., 14, week; Buffalo, 21, indefinitely.
PALESTINE ARABS: New England circuit, 14,

RICE'S SURPRISE PARTY: Chicago, Ill., 14, week; Cincinnati, O., 21, week.
OBSON AND CRANE: Cincinnati, O., 14,
week; Dayton, 21; Columbus, 22, 23; Chilli-ROBSON

week; Dayton, 21; Continuous, 22; 25; Chillicothe, 24; Zanesville, 25; Wheeling, W. Va., 26; Cleveland, O., 28, week.
REMENYI CONCERT Co.: Dubuque, Iowa, 17; Lacrosse, Wis., 18; Hampton, Iowa, 22.
RENTZ SAYTLEY Co.: New York, 14, week; Dittology 21, week, Baltimore, 28, week.

Pittsburg, 21, week; Baltimore, 28, week; Brooklyn, March 7, week. R. L. Smith's Bijou Comedy Co.: Frankfort,

RIVE-KING CONCERT Co.: St. Louis, Mo., 18; Kansas City, 19, 20; Leavenworth, Kan., 21; St. Joseph, Mo., 22; Omaha, Neb., 23; Council Bluffs, Ia., 24.

Ind., 17; Crawtordsville, 18; Indianapolis,

Ind., 16; Logansport, 17; La Fayette, 18, 10; Indianapolis, 21, 22, 23.

STRAKOSCH AND HESS GRAND OPERA COMPANY: Baltimore, Md., Feb. 21, one week; New York, 28, two weeks.

SALSBURY'S TROUBADOURS: Hartford, 17; Springfield, 18; Worcester, 19; Boston, 21.

Springfield, 18; Worcester, 19; Boston, 21,

SNELBAKER'S MAJESTICS: Brooklyn, 14, week;

SMITH & MESTAYER'S TOURISTS: Newark, 16, 17; Paterson, 18, 19; New York City,

21, two weeks.

Tony Denier's Humpty Dumpty: Charleston, S. C., 17, 18, 19; Columbia, 21; Charlotte, N. C., 22. lotte, N. C., 22.
Tourists: Philadelphia, 7, two weeks.
Thomas W. Keene: Chicago, Ill., 14, two

WILHELMJ: Louisville, Ky., 18, 19; Evans-ville, Ind., 21; Terre Haute, 22; Spring-feld, Ill., 23; Jacksonville, 24; St. Louis,

Mo., 25, 26,
W. H. Power's Galley Slave Comb.;
Keokuk, 17, 18; Hannibal, Mo., 19.
Willie Edouin's Sparks Co.: Albany, N.
Y., 14, week; Orange, N. J., 21; Easton,
22; Trenton, 23; Lancaster, Pa., 24; Reading, 25; Harrisburg, 26; Baltimore, 28.

Veni, vidi, vici? Perhaps no piece of acting which has been introduced in this city of late years is so original or grows more on the beholder than Genevive Ward's Stephanie in Forget-Me Not. One is struck with its many beauties and its perfect harmony as a piece of mimetic art—consistent throughut, and in exact keeping with the artis idea. The beholder sees no one but Miss Ward, cares for no one but Miss Ward. Her performance in the third act is one of the most intense pieces of acting I ever wit-nessed, and yet there is no striving for effect, no attempt at clap-trap, no calcium light business or other tomfooleries. Look at her performance and one sees acting that is tinctured with true genius, revealing a close and thorough study of the peculiarities of the character. Miss Ward's acting in the dif-ferent acts is full of wonderful and expressive aptitude for the part she portrays; her scene with Sir Horace in the second act is full of bravado, and when the woman pleads for an advancement into society she was full of tenderness and sympathy. And so to the close of the play one discovers new ideas to admire, particularly in her wonderful changes of expression from pride and cour age to fear and terror. The voice, too, is age to fear and terror. The voice, too, is altered; the soft, insinuating tones are gone, and in their place are left the harsh, grating sounds which emanate from the horror-stricken woman. Powerful, indeed, is Miss Ward's acting here, after being convinced that her enemy lives and is still thirsting for revenge, and it fills the audience with the wildest excitement. The situation is a most extraordinary one, and her silent anguish is done with most consummate art; and when Stephanie rushes from the apartand when Stephanie rushes from the anartment to escape detection the scene is most electrical, and puts a termination to one of the most original and thoroughly consistent pieces of acting it has ever been my good fortune to witness. But, perhaps, after all I cannot view it as a faultless work. Who ever saw a faultless work? But I am willing to admit that the entire performance is freer from blemishes, than that of any other actress who is to day or the store. from blemishes, than that of any other actress who is to day on the stage. It is not a piece of acting wanting in coherence by an actress, uncertain of what she is to embody, but it is a realization of every-day life brought home to our own door. The whole cast was a perfect one. Frank Clemens, who last played at this theatre with Modjeska in '79, appeared as Sir Horace Welby, and gave an intelligent and even piece of acting from beginning to end. It was manly and dignitied. There was an intensity of feeling about it which showed that the actor fully comprehended the situation in which he was placed. His make up was artistic, and the performance was a most successful one. Cora Tanner enacts the character of Alice with all the modesty and charm that it demands, and commanded the sympathy and admiration of the audience. Laura Le Claire, although a little too demonstrative, was an excellent Mrs. Folly. The character of the Prince, a senile roue, fell to the lot of Horace Lewis, a young actor, formerly of the Boston Theatre, and he is to be congratulated upon giving a very satisfactory performance of a difficult part. Mr. C. J. Dade gave a most intelligent performance of the Corsican. His costume was picturesque and in exact keeping with the character. In fact, all the costumes were who is to day on the stage. It is not a piece was picturesque and in exact keeping with the character. In fact, all the costumes were appropriate, Miss Ward's being models of beauty and artistic correctness. The setting of the Globe Theatre stage was exquisite evincing a masterly attention to detail and art. I might write columns about the entire performance, but all would amount to the few words I have written.

Miss Ward's success has been very great, the Globe being crowded to its utmost capatitation.

city at all of her performances. This week A Celebrated Case, with Agnes Booth, Mrs. T. Barry, James O'Neil and F. F. Mackey in the cast. Feb. 21st, The Troubadours.
Olivette at the Park Theatre has not been better at the Fark Theatre has not been a great success, for in truth it is done much better at the Gaiety. The costumes are rich, the chorus good, but the principals are found wanting. Marie Conron improves and has a pleasing voice, but she cannot as yet do justice to a role like Ohvette; it requires many years of practice and study to quires many years of practice and study to cope with so important a part, and Miss Conron has had neither. In Mrs. Julia Polk is found an artiste who can sing her music with due effect and ease, and as the Countess she sings and acts well. Ed. Lamb made an admirable De Merrimac, and here praise must end, for the balance of the company are not adapted to the roles assigned them. Business has been only fair. Feb. 21,

Mr. and Mrs. McKee Rankin. Mr. and Mrs. McKee Rankin.

Denman Thompson attracted crowded audiences during his last week's engagement at the Boston Theatre, and I have no doubt the play would hold the boards for the rest of the season, for its incidents are exceedingly funny, and it is acted by the star with rare efficiency and consistency.

Mr. Thompson's performance is in itself a Mr. Thompson's performance is in itself a perfect treat. This week Mary Anderson in Love, Ingomar, Hunchback and Evadne.

The Guv'nor closed its eleventh week at the Boston Museum with a succession of good houses. The play has been a great success. On Thursday and Saturday evenings May Davenport and J. S. Haworth were honored with full houses on the occasion of their benefits. This week, George Fawcet Rowe's Two Lives, with Annie Clarke in the principal role. During the run of the new play The Guv'nor goes upon the road, with Warren, Barron, Wilson and Mrs. Vincent in their favorite characters. Boucicault. Feb. 28. The Guy'nor closed its eleventh week at

Boucicault, Feb. 28.
Olivette at the Gaiety has made a hit, and eager listeners are attracted by the reputamade during the present engagement. With few exceptions Olivette is presented with a thorough completeness in all its parts. Throughout the music is delicious and sparkling in its solos, as well as in its concerted numbers. All of the co, do unusually well, and where all are equally entitled to praise, particularization is not necessary. The opera is announced for every night until

further notice.
The Howard Athenæum did a large business last week. "Standing room only" was the cry at every performance, the Rentz-

Santley party giving universal satisfaction. This week, Hyde and Behman's co., including a number of well-known variety people. Success still crowns the efforts of the manager of the Boylston Museum.

The Constable Hook comb. did a good business at the Novelty last week. John E. Murray and Grace Cartland are very fair performers, and their success was deserving. This week that good old fashioned drama of Mazeppa, with Maude Forrester in the title role, is the attraction. The style of performance given at this theatre will meet with success if good performances and good material are given, as the prices come within reach of everybody.

Items: Manager Stetson returned from New York on Saturday much gratified at Salvini's success in Macbeth.—J. S. Guenbelder, of the Gaiety Theatre, is one of the most promising vocalists on the stage. His singing in Olivette is admired by all.—The ever-welcome Pirates of Penzance will be given at the Boston Theatre Feb. 28 by the Ideal Opera co.—My Geraldine, at the Globe, 28th inst., with the original New York cast.—Mrs. Julia Polk, of the Olivette co. at the Park Theatre, is the wife of the favorite actor, J. B. Polk, and was formerly a Miss Parker, of Baltimo e.—Little Blanche Sherwood, of the Sherwood Sisters, appears as the child in A Celebrated Case at the Globe Theatre this week.—Tom Keene and co. will probaly appear at the Globe this season.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Nat Goodwin's farcical conceit, Hobbies, kept large audiences laughing all the week. Mr. Goodwin is an excellent comedian, and the effect of his acting is heightened by a certain reserve of manner, which he never loses even in his wildest fun. Jennie Weathersby as the love-sick old maid was about as near perfection as she could well be; and her appearance as the centennial fairy, in decidedly abbreviated skirts, took the house by storm. Daisy Ramsden is a charming little soubrette and a capital dancer, but she does not fill Eliza Weathersby's place. Elma Delaro sang several ballads nicely, and her acting was spirited and amusing. Frank Lamb as Arthur was satisfactory, and Charles Bowser as Major Bang was excellent. Next week: Emma Abbott Grand English Opera co.; Monday, Feb. 21, Fun on the Bristol. Baltimore.

Monday, Feb. 21, Fun on the Bristol.

Academy of Music (Samuel W. Fort, manager): The spectacular play Voyagers in Southern Seas was produced with a sc nic magnificence and splendor hitherto unequalled. The piece is taken from Jules Verne's story "The Children of Capt. Grant," Verne's story "The Children of Capt. Grant," and is constructed chiefly for spectacular displays. The chief interest centered in the grand ballet, which occupied the whole of the sixth tableau or act. Through the maxes of the dances glide Mlles. Bonfanti and Bossi. The flying dancer Ariel makes her appearance in a descent from the sky, so swift that it looks like a fall; and yet she touches the ground with the tip of one foot. Her flights to the flies and across the stage in long pretty curves were exquisitely graceful, and her final exit was an ascent, in which she went up like an arrow from a how, with

in long pretty curves were exquisitely graceful, and her final exit was an ascent, in which
she went up like an arrow from a bow, with
incredible swiftness. The scene closed with
a march, in which all the ballet bear a lantern of gay color, and which produced a
beautiful effect. The piece remains another
week. Monday. Fcb. 21, Strakosch and Hess
Grand English Opera co.
Ford's Opera House (John T. Ford, proprietor): Augustin Daly's adaptation,
Needles and Pins, as produced by the New
York co., made a decided impression on the
theatre goers this week. Ada Rehan, after
an absence of several years, comes back to
us in the delightful character of Selina Vandusen. She has improved wonderfully and
shows a keen perception of what the part
calls for. John Drew as Tom Versus, a spry
young lawyer, was funny, and Harry Rainforth, an old favorite, met with a warm reception. Mrs. Gilbert, one of the best old
women on the stage, had a startling part to
fill; that lof a giddy old maid, which she did
admirably, and actually danced a hornpipe.
Charles Fisher and Fanny Morant as Mr.
and Mrs. Van Dusen, were about as perfect
an old couple as could well be found. Next
week Sol Smith Russell in Edgewood Folks,
supported by his own company.
Monumental Theatre (Ad. Kernan, man-

supported by his own company.

Monumental Theatre (Ad. Kernan, manager): Business this week was the largest the house has ever known. Snelbaker's Ma-jestic Cousolidation is one whose like is seldom seen. The programme opened with the laughable sketch entitled Ma, Look at Him, and is followed by Goldie and Steel and Salhe St. Clair in triple clog dance, Little All Right in his wonderful slide for life, and Karoly Orday in feats of juggling, all of whom appear simultaneously, although their respective performances were exceed-ingly clever. It was almost too much to be taken in at one dose. Lou Sanford is a good taken in at one dose. Lou Santord is a good serio-comic singer, and gave some pretty bal-lads in good voice. John Till's Royal Marionettes were the best thing of the kind we have ever seen. The Ethiopian ocdities of Press Eldridge were hugely enjoyed, and Magee and Allen as the Men of Nerve, introduce their specialties in an amusing manner. Maggie Cline, an attractive looking lady, has a powerful, rich, contralto voice, which has a powerful, rich, contratto voice, which she displayed in several songs. The Clipper Quartette was particularly fine, and was warmly and deservedly welcomed. The burlesque, Prince Pretty Patt, closed the programme, and was a really good performance. Next week, N. S. Wood in the Boy Detective; French troupe Davene; Frank McNish and Leland Sisters in sketches; Kitty Allyne, serio comic; Ophelia Starr, song-and dance artist; H. W. Eagan, comedian: Field and Leslie, Irish change vocalists, and Maurice Pike, comedian.
Front Street Theatre (Daniel A. Kelly,

manager): Charles Thornton appeared throughout the week to good houses, in the highly sensational drama S'mon Kenton, and his support by the stock co. was good. N week: Sid France in Dead to the World.

Items: On Monday night, after the per-formance of Needles and Pins, when Ada Rehan reached her room at Guy's Hotel, she was presented with a very pretty gold brace-let as a slight evidence of the admiration in which she is held by her Baltimore friends. held by her Baltimore friends. Harry Rainforth was spokesman. Miss Rehan did not respond in a speech, but re-ceived the gift with a fascinating smile and a sweet "Thank you, thank you."—Charles E. Ford is organizing an opera co. to travel E. Ford is organizing an opera co. to traver South under his management in Olivette. The rehearsals have been progressing for several days at the Opera House.—Marie Bockel, for the past two seasons leading lady of Manager Ford's co., has severed her connection with Mr. Ford and gone to New York. She leaves many friends in Baltimore who wish her success in her new field. who wish her success in her new field.

Haverly's (J. H. Haverly, manager): The second week of Her Majesty's Opera co. has been even a greater success than the first.

The houses have been full during the week, and on the presentation of Lobes grin on Thursday evening not even standle room could be had. On the whole, Os Mapleson cannot fail to be entirely satisfies with the appreciation of his efforts, and, it the main, the public have reason to be satisfied with the entertainment furnished. It true that on some occasions some of the minor parts have not been satisfactorily filled, but that has been excused on the ground of an almost necessary unfamiliarity in some of the singers with their parts. It me Gerster and Miss Cary have both uniformly satisfied their most critical auditors, and hav added to their well-won laurels. Mite. Beloc ca and Mme. Valleria have also won man admisers. 18th, this house will be occupied for one week by Rict's Surprise Party is Grand Opera House (John A. Hamile, Grand Opera House (John A. Hamile, Grand Opera House (John A. Hamile, John A. Hamile, J

admirers. 13th, this house will be occup for one week by Rice's Surprise Party Horrors.

Grand Opera House (John A. Ham manager): Mr. and Mrs. George S. Knighave introduced with very gratifying a cess a new play by Bartley Campbell—Gernment Bonds; and have drawn full hou at every appearance during the week. Mr. Knight has not heretofore attemp anything of a higher grade of histrionics it the merely dialectic, the public have both surprised and pleased with the naturness and consistency with which he sustain the part of Leopold Lander in this play. I play staelf has no special merit, being of light serio-comic order and without drams atrength, but the rendering of it by Mr. a Mrs. Knight was so pleasing that it jump to popularity at one bound. Mrs. Knight not proved herself altogether equal to husband in undertaking the other principart. She manifested more enthusiasm some situations than the occasion seemed warrant, and showed a disposition at the toforget the German brogue. This was pecially the case in situations where reverse should have been true—whee German girl would have forgotten the I glish she knew and have fallen back uher native tongue. Doubtless, however, wa greater familiarity with the play she vovercome these difficulties. 1sth, Thou W. Keene.

Hooley's (R. M. Hooley, manager): T

her native tongue. Doubtless, however, wa a greater familiarity with the play she wovercome these difficulties. 14th, Thom W. Keene.

Hooley's (R. M. Hooley, manager): The closes the second week of Campbell's Meraldine. Throughout, since the open might, the success of this play must have been as gratifying to the author as it here any star to assist in its send-off, Mr. Cambell must feel that its success here is due his reputation as a playwright and its ownerits. On the whole, hewever, the play has been very well presented, all the pabeing sustained with more than averability. Mr. C. A. McManus as Term Creagan, and W. J. Scanlon as Teddy, deserve special mention, as well as Mrs. R. Thorne as Norah Brophy, Miss Louise Midener as Geraldine, and Miss Emily Bak as Mary Carroll. Next week this hense we couping the week. Mr. Pixley is very deservedly a favorite in Cago. As a soubrette actress she has frauperiors, but she is scarcely wited to character of M'liss, as represented in Br. Harte's idyll of that name. Bret Harte's idyll of the name as the form, familiar with vice in its roughs forms, and herself rude and unintered; haltough wilful and passionate, she was young to have caught the swargering that distinguishes Miss Pixley's M'lies, fact, the whole rendition of the play is travesty upon the story, and fails entirely catch the delicatestrain of pathos and quicked when the part

ment, expressing the whole category of human feeling, from the wildest enthusiases to the most touching pathos, from the fiercest anger to the tenderest love, preclaim him a master in no wise second to Ole Bull or Wilhelmj. Every piece played by him was rewarded with storms of applause. Mr. Remenyi was assisted by H. W. A. Berle, organist and pianist; Edmond De Celle, tenor; Renie Reignord, soprano; Mrs. R. B. Coldwell, soprano; Amy Fay, pianiste, and a chorus.

Academy of Music (Wm. Emmett, pre-prietor): This house has been occupied during the week by specialties and J. Z. Little in his drama, Nuggets, supported by George Learock and the stock co. Attend-

Olympic (Z. W. Sprague, manager): very poor variety co., styled the American and Comedy Four Consolidation, has reape a better harvest than the merits of the show

a better harvest than the merits of the show demand. There are several good variety performers in the organization, but the performers as a whole could properly be styled very flat. The American Four, Cardella Victorelli, Frank Lewis and Murphy and Shannon were the best of the performers. 14th, Leavitt's English Burlesque co.

Items: On Friday evening E. F. Thorne, of the stock co. at Hooley's, had an accident. In passing through the stage door he slipped and fell, and was so stunned by the fall that he could not take his part as Maurice Arden. The part was filled by W. W. Maurice, Mr. Campbell's staga manager.—A reporter on one of the morning papers has been interviewing Madame Gerster's baby. He thinks it doesn't look like all other babies.—Mr. Remenyi used alternately at his concerts an old 'Atraduarins violin, and one made for him by Heskett, of Columbus, O.—In a suit Remenyi used alternately at his concerts an old Straduarins violin, and one made for him by Heskett, of Columbus, O.—In a suit brought against Bartley Campbell by an actor, the counsel for the latter represents Mr. Campbell as a man of very liberal means and one who spends it freely.—Madame Gerster thinks that Chicago has rather "too much climate;" she is not singular.—W. J. Davis is at his post again at the Grand Orora House, having outfoly recovered from his recent severe illness.

Cincinnati.

Grand Opera House (R. E. J. Miles, ager): Baker and Farron in their didrama, The Emigrants, closed as ment 12th, which, from a monetary view, can be classed as fairly snow. The houses attracted were maintained.

being well filled at every performance.
Baker is a elever character actor, and in appearance and carriage reminds one forcibly of Joe Emmet. Farron makes up remarkably well in the female roles and possesses a pleasing voice, but his lamaness. leasing voice, but his lameness proves a erious drawback to his best efforts. The co. in support was lamentably weak in almost every instance. During the current week Robson and Crane will present their new comedy, Sharps and Flats, for the first time in this city. Kiralfy Bros'. Around the World comb. is underlined for week beginning 21st.

World comb. is underlined for week beginning 21st.

Pike's Opera House (Louis Ballenberg, manager): Olivette, as presented by Emily Soldene's Comic Opera co., has been instrumental in drawing a series of profitable audiences. With the exception of the chorus, which has been strengthened to some extent, and the substitution of Maggie Dugan for Minnie Marshall in the character of Celes tine, there has been no material change in the opera or its exponents. As previously mentioned in my former review, Rose Stella's impersonation of the title role proved to be the main feature of the engagement, and her efforts were appreciated by numerous recalls. The opera itself is replete with catching airs and laughable situations, and properly presented cannot fail to prove a success. For the current week H. B. Mahn's English Comic Opera co. will present Boccaccio, with Jeannette Winston in the leading role, followed 21st by M. B. Curtis in Sam'l of Posen.

Posen.

Heuck's Opera House (James Collins, Heuck's Opera House (James Collins, manager): Rice's Evangeline co. wound up its engagement 13th. The house has been comfortably filled nightly, and the extravaganza presented in good style. Louise Searle, in the role of Gabriel, bears off the lion's share of applause, her performance being satisfactory in every detail. Harry Hunter, the famous Lone Fisherman of the party, was taken ill during the week, and his part was entrusted to Mr. Schiller of the co., who proved an acceptable substitute. During the present week Clinton Hall and his Strategists will hold the boards, followed 21st by Baker and Farron; 28th, Hyde and Behman's Novelty co.

21st by Baker and Farron; 28th, Hyde and Behman's Novelty co.
Coliseum Opera House (James S. Edwards, manager): M. B. Leavitt's Gigantic Specialty co. closed a financially successful engagement 13th. The prominent features are the Garrettas, in their revolving globe act, Moore and Lessinger in their Dutch Shoemaker act, and Cronin and Sullivan in their Tenement House sketch. During the coming week, in addition to a first-class vandeville, the sensational drama The He dless Horseman will be presented, with Charles Thornton as Maurice Gerald.
Vine Street Opera House (Thomas E. Snel-

Charles Thornton as Maurice Gerald.

Vine Street Opera House (Thomas E. Snelbaker, manager): The bill presented during the past week has been one of the strongest of the season, and consequently business has been remarkably good. Laura Russell and D. B. Emery, in their bell-ringing and cornet act, have taken immensely, and have been re engaged, as have also the Love Sisters and Frank Carr. Jennie Engle has likewise proved a big card, and is retained. Among the new faces announced for the current week the most prominent is Pat Reilly. rent week the most prominent is Pat Reilly, in his imitations of Pat Rooney.

in his imitations of Pat Rooney.

Items: Manager Miles' Juveniles are at present quartered in the city, busiley engaged in taking notes from the Soldene co. in Olivette.—Alice Oates, supported by the Revellers, will present Les Bavards at the Grand, 18th.—Harry Hunter, of Lone Fisherman fame, is at present in the Cincinnati Hospital, dangerously ill with typhoid fever.—M. B. Leavitt, of New York city, was in town 10th, looking after his co., which closed 18th at the Coliseum. The issue of licenses for the various theatres is was in town 10th, looking after his co., which closed 13th at the Coliseum. The issue of licenses for the various theatres is now vested in the Mayor's hands. Under the new dispensation the sale of liquors and beer during the performance is prohibited, which will be welcome news to the combs. engaged at Heuck's for the remainder of the season.—Col. Thomas Snelbaker, of the Vine street Opera House, for whom our august Mayor entertains the most cordial enmity, having presented his application for license and been refused, has obtained from the District Court an injunction restraining the authorities from interfering with his show.—Phil. T. Shea, in advance of the Robson and Crane co., arrived in town 9th.—The box office at Pike's has been removed to the second floor.—Bernhardt is announced for a matinee performance 23d at the Grand, with Camille as the attraction.

Philadelphia. Emma Abbott has left us, the Troubadours and the Tourists have gone, and this week the drama reigns supreme at the theatres. There is drama everywhere, except at the minstrel halls; and these temples for the burnt-cork people, by the way, really deserve something more than a passing note. Minstrelsy is very popular in this city. One of the prettiest little theatres in the country is the Eleventh Street Opera House, where the Carneross Minstrels hold forth nightly. The best people go. No jokes with a double meaning are allowed, and fun, pure and simple, is the one object. There is always a take-off on some popular play. Of course Bernhardt was burlesqued, and so popular has Calmeel become that the piece will be continued throughout the week. Not a whit behind Carneross is the Arch Street Opera Heuse, whose destinies are presided over by Thatcher and Ryman. They, too, had a burlesque on the thin Sarah, and it took immensely. This week they have got a brand new attraction entitled All Of-it. Of course this stands for Olivette. They expect a great hit. They use the original music, and have some very fine costumes. The thing is very funny.

There is considerable curiosity to hear Olivette. The Broad Street Theatre is not quite ready yet, but will be by Monday Emma Abbott has left us, the Troubadours

There is considerable curiosity to hear Olivette. The Broad Street Theatre is not quite ready yet, but will be by Monday mext, the 21st, when the piece will be put on the stage. The Arch will come in a week later, and then there will be arrivalry which, if the piece takes, will pay both theatres. Duff's co. from the Park Theatre, New York, will sing the opera at the Broad.

Arch Street Theatrel (C. A. Mendum, manager): The Danites did a very good business last week, and the one thousandth performance on Friday night was witnessed by a great audience. This week we have Macauley in Uncle Dan'l. The Arch has got a fine list of attractions to follow.

Chestnut Street Opera House (George K. Goodwin and J. Fred. Zimmerman, managers): The past two weeks have been the most successful of the season. The Emma Abbott Opera troupe coined money. Although not always rendered in the most artistic manner, Emma's operas are worth listening to, and she has some very good aingers with her. The operas were popular because they were always passably done and frequently bordering on the artistic. Above all, the regular theatrical prices were maintained, and people will go to hear an operage at a dollar where they will stay at home werey time with the Italian rates for seats.

This is the first season of the new Opera Heuse, and I am very glad to chronicle the undertaking a success. This week Collier's Banker's Daughter comb. has the boards.

Walnut Street Theatre (George K. Goodwin, manager): It is curious how The Tourists draw. Some of the jokes are very, very old, but somehow they take just the same as when they were new. The Walnut did a rushing business all last week, and The Tourists played to packed galleries. It does seem as if Smith and Mestayer could scrape together without much trouble some more striking songs for their parlor-car scene, but I suppose it don't make much difference to them as long as they make meney. This striking songs for their parlor-car scene, but I suppose it don't make much difference to them as long as they make money. This week the Walnut has the tallest kind of a card in the person of John S. Clarke, than whom there is no better comedian. He played Dr. Pangloss on Monday night.

Chestnut Street Theatre (C. S. Morley, manager): The Troubadours were only fairly successful last week. There is something very funny about their picnic scene, but after all it is rather monotonous. The Troubadours gave a better enter:ainment than

after all it is rather monotonous. The Troubadours gave a better entertainment than the average of this sort of performances, but it is nothing to return to a second time. Hazel Kirke, with a co. from the Madison Square Theatre, is the play this week. Genevieve Ward's Forget-Me-Not follows.

National Theatre (T. F. Kelly, manager):

National Theatre (T. F. Kelly, manager):
There is a novelty entertainment on hand
that the boys take to. The Skeleton Hand;
or, the Lost Diamond, is the principal feature, around which revolves a "great array
of vaudeville stars," as the bills say. They
are too numerous to mention. The National
is doing well this season, and is becoming a
converse variety theatre.

pular variety theatre. Items: The Academy of Music was occupied on Monday night, 14th, by Prof. Mur-doch, who read a political satire in connec-tion with the municipal elections of the fol-lowing day.—One of the most amusing sketches at Carneross' Minstrels is the Colored Letter Carriers. It ends with the dis-tribution of a hundred or two cards sent fly ing over the heads of the audience.—Dengr mont, the young violinist, at the Academy 18th.—The Museum this week has a piece in hand called the Nihilist Sisters. It was written for Miss Lillie Hinton, the popular little actress always to be found at the Museum. Miss Hinton has a benefit Friday, 18th.—The Grand Central Theatre, since it stopped its bar, is doing well with variety shows. The Mayor made a raid on the va riety shows a while ago, and shut some of them up. Miller's Winter Garden was one of them. It has thrown its beer kegs out of doors, however, and has succeeded at last in doors, however, and has succeeded at last in getting a license.—Camille is announced for the matinees at the Museum this week.—The first anniversary of the foundation of the Thursday Club takes place on Thursday, 17th. The club is composed of journalists and theatrical imanagers. There is a long list of distinguished guests, including a number of well-known actors.

St. Louis.

Pope's Theatre (Charles Pope, manager): Kate Claxton invariably plays a fine engagement in St. Louis. She has made The Two Orphans her specialty, and of the plays produced in late years it has achieved about the greatest success, and in addition, Miss Claxton has an unbounded popularity in this city, where some years ago she performed a feat of personal pluck and bravery which will not some her forwards with the properties. not soon be forgotten. She presented the play mentioned during the best part of the week, when on Thursday evening The Snow Flower was given, and Frou Frou is under-

Flower was given, and Frou Frou is underlined for her benefit this evening. Prof. Seerman opens an engagement 24th in his feats of magic, with gift lottery.

Grand Opera House (John W. Norton, manager): H. B. Mahn's Comic Opera co. in Boccaccio made a good success here during the week just ending. The opera, while not equal to Fatinitza in its general elements of popularity, is bright, sparkling, and full of humor. Miss Jennie Winston made a fine success in the title role, and her support was generally excellent. My Partner, with Louis Aldrich and Charles T. Parsloe in the leading parts, 13th.

Louis Aldrich and Charles T. Parsioe in the leading parts, 13th.
Olympic Theatre (Chas. W. Spalding, manager): Haverly's New Mastodon Minstrels, with some of the old faces, opened 13th, to a good house. Billy Rice rejoined the company upon his return from England, and was well recovered. Fred Wilson and and was well received. Fred Wilson, an old St. Louisan, who has been abroad several years, returned and had a warm receperal years, returned and had a warm recep-tion. The company is generally a good one. Feb. 14 Mapleson's Opera troupe will open its season. Repertoire for the week: Sonnambula, Carmen, Lohengrin, Martha, Aida, Lucia and Don Giovanni

Items: The St. Louis lodge of Elks gave an entertainment at Druid's Hall last Sunday afternoon. The bill was furnished by local talent and the members of the Rice Surprise Party, the New Mastodons and 100 Wives comb., the combined orchestra being under Prof. Vogels' baton.—Fred J. Engelhardt with Capt. Newton's whale has arrived here, and will keep it on exhibition until 20th, when it will be removed to Cincinnati. Natwithstanding. 20th, when it will be removed to Cincinnati. Netwithstanding a rather out-of-the way place of exhibition, owing to the necessity of keeping the monster on the track, and extremely bad weather, the attendance has been very large, thousands visiting it each day. It is a great novelty, and well worth seeing.—The crusaders are still urging the war against the Sunday theatres, but little note in taken of the movement. On the 10th note is taken of the movement. On the 10th inst., they circulated a pétition on 'Change, but it received only 125 signatures.—Lotta opens at the Olympic Theatre 21st.

Alahama.

Mobile Theatre (T. C. DeLeon, manager): Next week, Sarah Bernhardt and John Mc-

Next week, Sarah Bernhardt and John Mc-Cullough.

Item: Owing to severe storm and wash-up on the N. O. Railroad, Lotta lost her two days' engagement here 7th and 8th. For same cause Fun on the Bristol co. lost two days en route to New Orleans.

Barrett's Opera House: Frederick Paulding played here 9th, to a large audience, and himself and co. gave unequivocal satisfaction. No other shows booked for the month outside of Arlington's Minstrels, 24th.

California.

Metropolitan Theatre (D. J. Simmons, manager): Prof. Taylor, Illusionist, one week, 7th, to a moderate business. Manager Simmons has a number of attractions booked, viz.: The Baldwin co., Emilie Melville Opera Bouffe co., John A. Stevens and co., Robson and Crane, The Trowbadours and Haverly's Minstrels. Minstrels.

Connecticut.

Roberts' Opera House (W. H. Roberts, manager): Tuesday, 8th, the Boston Ideal Opera co, sang Chimes of Normandy to a full

house, and gave satisfaction. 10th we had Com. Nutt and Kranks; I don't know who had a spite upon the little fellow, or who induced him to undertake this venture; but it certainly was the worst performance ever witnessed in this city. There was no plot to his piece, and no people to play it if there had been a plot. The seats were nearly empty when the curtain went up, and entirely so, except the theatre hands and a few tirely so, except the theatre hands and a few deadheads, when it went down. I believe this was the second and last stand, as the co. returned to New York from here. 12th, Joe Murphy's Kerry Gow comb. were to play Murphy's Kerry Gow comb, were to play Kerry Gow matinee and evening, but a severe rain storm prevented any performance in the afternoon, and reduced the audience in the evening to only a fair house. The play is, if possible, better cast and mounted than ever before. We have the Troubadours 17th, for the first time since their European trip, and Haverly's Colored troupe 18th, on their return trip over the New England Circuit. cuit.

American Theatre (W. S. Ross, manager): Bysiness has been first class and show far Business has been first class and show-far above the average, and giving such general satisfaction that the house kept up nearly even through the week. It would seem that Mr. Ross has solved the problem, and that this theatre can succeed without bar or boxes. Of the co., Miss Mary Arnott goes to Providence; rest of co. to New York. New people: Novelty Four, John and Emma Whitney, Lester Howard and Lizzie Hunter, Davenport Bros., Joseph Redmond and Ada Davenport Bros., Joseph Redmond and Ada Clifton; the Australian children, T. F. Thomas and Lottie Russell remaining.

NEW HAVEN. Carll's Opera House (Peter R. Carll, proprietor): 7th, The Yale Glee Club gave an excellent concert to a select and crowded house. 8th, annual ball of the Junior Class of Yale; grand success. 9th, Boston Ideal in the Chimes of Normandy; house crowded to overflowing. Booked: Lecture by Eli Perkins, 14th; Salsbury Troubadours, Brook, 15th; Hill's All the Rage, 17th.

Peck's Grand Opera House (Clark Peck, proprietor): Nothing this week. Coming: 14th, one week, Gen. Tom Thumb and suite. 14th, one week, Gen. Tom Thumb and suite.

New Haven Opera House (John M. Near,
manager): 9th, Joseph Murphy, with fair
support, gave Kerry Gow to a crowded
house. Shaun Rhue to a good house, 10th.
12th, The so-called Rentz-Santley comb., but
in reality a third-rate troupe us.ng the above
name. The house was well filled. Coming:
14th, Daly's co. in Needles and Pins; 16th,
Concert by Third Church Choir, embracing
New Haven's best musical talent; 19th, Forget Me-Not, Genevieve Ward.

MERIDEN. Wilcox Opera House (T. H. Delavan, manager): Standing-room only at the entertainment of the Boston Ideals. 7th, The Bohemian Girl was rendered in a most satisfactory manner, Marie Stone and Tom Karl bearing the honors. 11th, Joe Murphy had another large house. Booked: All the Rage, 18th; Haverly's Black Forty, 21st; Around the World, March &

WATERBURY. City Hall (Jean Jacques, manager): 8th, Joseph Murphy in Shaun Rhue to a packed house. 12th, Hill's All the Rage co. gave satisfaction to fair house. Coming: Jay Rial's comb. in Uncle Tom's Cabin, 14th; Salsbury's Troubadours, 16th; Haverly's Colored Minstrels (return), 22d; Mitchell's Goblins, 23d.

BRIDGEPORT. On the 11th Rentz' Minstrels played to good house, the performance being eminently satisfactory.

Opera House (J. S. Taylor, manager): Hill's All the Rage, 9th. Business not very flattering.

District of Columbia.

WASHINGTON.
National Theatre (John W. Albaugh, manager): Joseph Jefferson and co. in The Rivals and Rip Van Winkle last week to

Rivals and Rip Van Winkle last week, to crowded houses. Mrs. John Drew as Mrs. Malaprop had a large share of the honors. Maurice Barrymore was at his best as Capt. Absolute. N. C. Goodwin in Hobbies this week. Emma Abbott 21st.
Ford's Opera House (John T. Ford, manager): Willie Edouin's Sparks co. in Dreams, to good business last week. There was no performance Saturday. The overflow from the Potomac was several feet deep in the lower portions of the city. Pennsylvania avenue in many places was from two to four feet under water. About the Opera House feet under water. About the Opera House it was certainly three feet deep. "The old-est inhabitant" never saw anything like it. vacation to make a flying visit to his wife and the youthful addition to the Sparks co. Olivette this week, Wallace McCreery, Charles H. Drew, Amy Gordon and Blanche Chapman in the cast. Sol Smith Russell

Lincoln Hall (Pratt & Son, managers):
The Bernhard Listeman co., with Miss
Amy Sherwin and Theodore J. Toedt in concert, to well pleased house, 8th. Miss Adelaide U. Murdock lectures on "Substance
and Shadow," 18th.

Items: The Pirates of Penzance co. nanagement of Dr. S. S. Bond, at Odd Fellows' Hall, 10th, 11th and 12th, drew more people than the hall would hold.—Dollie Woolwine joined the Milton Nobles co. some

> Georgia. ATLANTA.

De Give's Opera House (L. De Give, manager): Katie Putnam concluded an engagement 5th. Matinee in Little Barefoot; at night Two Babes of the Wood; both to full houses. Her entire engagement was pecuniarily satisfactory. Tony Denier's Humpty Dumpty performed 7th to fair business. 8th, matinee and night was very slim; cause, inclement weather. The entertainment was considerably cut. Lotta opened 11th in Musette; crowded houses. 12th, Zip will be given.

Items: At the request of many friends Katie Putnam gave a reception in the after-

Katie Putnam gave a reception in the after-noon of the 5th between three and four o'clock at the Kimball House parlor. Just as she was boarding the train for Augusta a written request of many citizens was hand-ed her to appear in a Saturday matinee as Leana, the Madcap, or Little Nell, but on account of short notice the little actress did not assent. Lotta was also solicited to give a matinee the 12th, which was refused on a matinee the 12th, which was refused on the ground that it would seriously interfere with the night performance, if not prevent it.—The City Council passed an ordinance Feb. 9 prohibiting the placing of chairs in the aisles leading to and from the seats used as entrances and exits or in the doorways by as entrances and exits of in the doorways by persons standing in any theatre, opera house or public place of amusement, under a penalty to managers or proprietors of five hundred dollars and cost of court.—The sale of Bernhardt tickets by the management se far has reached \$3,500. Everything has been done to prevent speculators getting

hold of tickets but to no good. Choice seats are being sold at ten dollars each, second hand.—George J. Johnston, the Atlanta bill-poster, so well known to the profession, committed suicide on Wednesday morning, 9th instant, in his room by taking an overdose of morphine. He leaves a wife and five children.

COLUMBUS Springer Opera House (George J. Burrus, manager): Tony Denier's Humpty Dumpty 5th to full house. Prof. J. M. Corville, Spiritualist, so-called, gave a legerdemain entertainment 7th to a packed house. The audience were duped and disgusted. Frederick Paulding gave Merchant of Venice 10th, and Love of His Life 11th, to only fair humpses, the weather height fearful, Baoked: 10th, and Love of His Life 11th, to only fair business, the weather being fearful. Beoked: Jarrett and Rice's Fun on the Bristol, 14th; Billy Arlington's Minstrels, 23d; Rice's Evangeline co., 24th; Juvenile Opera co., March 1 and 2; Lawrence Barrett, 3d; Miss Calhoun, 4th; Mary Anderson, 15th; Miss Selina Felter, 21st and 22d.

MACON. Ralston Hall (Turpin & Ogden, managers): Tony Denier's Humpty Dumpty comb. played to packed house 10th. Milton Nobles 11th to fair house. Lawrence Barrett opened 12th in Yorick's Love. Every seat has been taken. Billed: Jarrett and Rice's Fun on the Bristol, 15th.

Masonic Hall (E. D. Irvine, manager) Warner's Phantom Olio co. 14th, for week. Items: Frederick Paulding will return soon.—Harry Warner, terming himself the Young Hero of Nizgara, has been giving performances on the high rope the past week.

SAVANNAH. Milton Nobles' co. played to fair houses 7th and 8th. Katie Putnam played to full house; Lawrence Barrett to crowded house 10th; Wilhelmj 12th, to grand audience. Coming: Tony Denier's Humpty Dumpty Coming: Tony Der 14th, 15th and 16th.

Opera House (N. K. Butler, manager): Lawrence Barrett, 11th. - Crowded house; very enthusiastic. Milton Nobles 9th in The Phœnix, and 10th in Man of the People, to good houses.

Indiana.

INDIANAPOLIS.

English Opera House (Will E. English, manager): The Fanny Davenport season opened with Pique 7th to a good house, notwithstanding the rainy weather. Miss Davenport gave an admirable rendition of Mabel Renfew. Her conception of this part was certainly a creditable performance, and she was loudly applauded. Morton as Mathew was loudly applauded. Morton as Mathew Standish was fair; the balance of the support only passable. Tuesday evening a double bill was given—London Assurance and Oliver Twist. Although both dramas were creditably given the latter was the better performance, and Miss Davenport's Nancy Sykes was a wonderful picture. The season closed with Camille on the 9th. This season closed with Camille on the 9th. This gave the largest house of the engagement, and the play was admirably dressed and the stage sittings superb. In this drama Miss Davenport's performance greatly exceeded the most sanguine expectations of her admirers here. The rest of the week was taken up by Jauauschek, giving as the opening piece Mother and Son, a neat plet, evenly balanced and not overweighted with superfluous dialogue. The balance of the engagement was filled with Bleak House, with Deborah at the matinee, and closing with Mary borah at the matinee, and closing with Mary Stuart at night to good business. The latter was the most satisfactory performance given, and in this Mme. Janauschek displayed wonderful power and stamped her as having few peers in the legitimate drama. Booked: Anthony and Ellis' Uncle Tom's Cabin co., 14th, 15th and 16th; Charlotte Thompson, 17th, 18th and 19th.

17th, 18th and 19th.

Opera House (J. B. & G. A. Dickson, managers): The week opened with M. B. Curtis in Sam'l of Posen, and the severe weather told heavily on this engagement. Sam'l of Posen is most interesting comedy, founded on the Hebrew type, with situations not overdrawn, an ingenious plot with a spicy dialogue not tiresome, but on the contrary rather enjoyable and full of Hebrew trary rather enjoyable and full of Hebrew wit, and must certainly become very popular as it becomes better known to the amusement-goers. The character of Sam'l Plastrick is made the starring attraction, and in the hands of Mr. Curtis it receives an admirable and life-like conception. The support was good and the entertainment a most enjoyable one. The balance of the week was filled by Aldrich and Parsloe in My Partner. The co. presented but few changes since its The co. presented but few changes since its former presentation here, what changes have been made proving rather detrimental. A review of My Partner will hardly be necessary, as this great work of Bartley Campbell has become too well known for comment. Booked: Soldene Opera co., 14th, 15th, 16th and 17th; Hearts of Oak, 18th and 19th.

19th.
Park Theatre (J. B. & G. A. Dickson, managers): Closed during the week, preparatory to the Maennerchor Carnival to be given Feb. 18.

The Zoo (Will Purner, manager): This

variety house during the past week gave an excellent variety performance. The following people appeared: Marcia and Alb, Roman Wrestlers, the Burtons, Peasleys, etc. The Academy of Music gave an equally strong

performance.
Items: Walter E. Landridge, scenic artist at English's Opera House, died on the 12th, after a five weeks' illness.—The Bernhardt dates are set for 25th and 26th .- Miss Katie l'letcher, a favorite of Indianapolis, is with the Janauschek comb., and met with a warm reception during the recent engage-ment of the company here.—The Grand Infanta orchestra have disbanded, after hear-ing from Charles McGeachy, cancelling their engagement.

FORT WAYNE Grand Opera House (H. S. Mensch, manager): The Mendelssohn Quintette co., Camilla Urso and Marie Nellini, to a fair house 9th, occasioned by poor management and bad weather. A splendid programme was superbly rendered, eliciting frequent and rapturous applause. Booked: Hearts of Oak, 19th.

Items: Major R. L. Smith, late manager of the Bijou, partially destroyed by fire last week, and Fred. C. Boltz take the road till week, and Fred. C. Boltz take the road till the theatre is rebuilt, which will be about March 5. The following people are engaged: The Reeses, Irwin T. Bush, Erno and Mlle. Angelique, Fannie Smith, Alice Gilmore, Ed. B. Chrissie, Professor Pezold, leader of the orchestra; Harry Ghanke, leader of band. George A. Fling goes in ed. reader of the orchestra; Harry Chanke, leader of band. George A. Flinn goes in advance.—Miss Emilie Garvin, of Chicago, gives a dramatic reading at the Grand Opera House 15th, assisted by Miss Lizzi Grafmiller, a debutante and scholar of Miss Garvin. Miss Garvin supported John Mcullough one season, and 'tis rumored will "star" it next

Green's Opera House (Frank Green and Brooks & Dickson, managers): Nothing this

week. S. H. Cone, business manager of the Kate Claxton co., registered at the Grand 8th and billed them for 15th. Booked: Buffalo Bill, March 4. Coming: Corinne Merrie-makers and M. B. Curtis.

Items: George W. Ray and the balance of the Delmonico Variety co. left. Delmonico closed.—Frank, son of William Green, is now managing the Opera House.

EVANSVILLE. Opera House (Thomas J. Groves, man-ger): Robson and Crane in Sharps and ager): Robson and Crane in Sharps and Flats 7th, to splendid house, notwithstand Magers Robson and ing the heavy rain. Messrs. Robson and Crane were called before the curtain several times; support good. Charlotte Thompson, in The Planter's Daughter, to a fair house; performance fair. Coming: Kate Claxton comb., 16th; Wilhelmj Concert co., 28th.

RICHMOND. Grand Opera House (J. J. Russell, manager); Camilla Urso and Mendelssohn Quintette Club delighted a fair audience 7th. Weather very inclement.

PERU. Concord Theatre (Andres & Clark, managers): No attraction the past two weeks. Coming: Scott Paine Opera co. 21st.

LOGANSPORT.
Dolan's Opera House (George W. Fender, manager): Janauschek was here the 8th, in Mother and Son, to a fair house. Booked: Alice Oates 17th.

LAFAYETTE. Grand Opera House (F. E. D. McGindley, manager): No of Oak 15th. Nothing this past week. Hearts

Illinois.

BLOOMINGTON.

Opera House (Tillotson & Fell, managers):
Gilmore and Miaco's Humpty Dumpty 5th,
to matinee and evening. Professor Hartz comb. opened 9th to standing room only, which was repeated the balance of the week. The performance gave unbounded satisfac-tion. The co. consists of Professor Parker with his educated dogs; Albert Duncan, the ventriloquist; Frank Lawton, comedian, Carrie Hartz, vocalist, Mary Mitchell, clair-voyant, and Professor Frank Vickery, pi mist.

Durley Hall (George Smith, manager): An Arabian Night 8th, to good house, notwith-standing it rained all day and evening. This is a very strong comb. and Roland Reed and Alice Hastings are favorites with the Bloomington public. Coming: Gulick and Blaisdoll's Minstrels, 16th.

Items: Professor Hartz had to close his performance at Lafayette, Ind., on the 4th and go to his home in Cleveland to attend the funeral of his child. He was to have opened here on the 7th but was delayed until the 9th.

SPRINGFIELD. Chatterton's Opera House (J. H. Freeman, manhger): Gulick and Blaisdell's Arabian Night co. came 5th, to good business, and was followed on 7th and 8th by Leavitt's Burlesque co., which gave two very bad performances to medium houses. Not one-half of Leavitt's co. as advertised are with the co. Gilmore and Miaco's Humpty Dumpty co. came 9th to fair business. Charlotte Thompson, in Jane Eyre, afternoon of 12th, and The Planter's Wife in evening, under auspices of Governor's

Adelphi Theatre (Will am H. Laird, proprietor): Business good. Etta Williams, Du Rell Twin Brothers and the Carrolls, Lillie and Charles. No departures.

QUINCY. Opera House (Dr. P. A. Marks, manager): Corinne Merriemakers in one of their de-lightful performances to a large and fashionable audience. The operetta of The Magic Slipper abounds in fun and merriment; the music is light and catchy and well calculated to please. Leavitt's Burlesque Opera co. in Carmen 9th, to a large and disappointed th, Gilmore and Miaco's Humpty Dumpty; 25th, Mag:1e Mitchell; 28th and March 1 and 2, Hartz, Magician.

SANDWICH. Opera House: Jay Simms' comb. 7th, one week, to fair houses. Brown, the mind reader, had a good house, 5th. Wolfe Brothers sung to a small business Friday evening, and afterwards disbanded; on the road only two weeks. Charles Forbes' co. in Raugh Diamonds 14th. Ramenyi 15th. in Rough Diamonds, 14th. Remenyi, 15th.

Rouse's Opera House (F. E. Piper, manager): The only thing on the boards this week was Leavitt's Burlesque Opera troupe in the operetta of Carmen; a fair performance. The dramatic season for the coming fortnight promises to be very dull.

DIXON.
Nothing since the 7th, when the New Orleans Minstrels did a good business. Remenyi is booked for the 16th and the Forbes Dramatic co. for 21st and 22d.

ELGIN.
DuBois Opera House: Booked: Farragut Boat Club co., 16th; Gulick & Blaisdell's Arabian Night co., 14th; Gulick & Blaisdell's Minstrels, 22d.

AURORA. Opera House (A. A. Association, managers): 9th, Minnie Palmer's Gaiety co., to a good house; 11th, Remenyi Concert, to a full house.

> lowa. BURLINGTON

Nothing the past week. Booked: 12th and 13th, Anthony and Ellis' Uncle Tom's Cabin; 15th, Gilmore's Humpty Dumpty; 18th, Galley Slave; 26th, Harry Lambkin; 28th, Maggie Mitchell, Fanchon; March 2, Minnie Palmer's Boarding School; 3d, 4th and 5th, Hartz, Magician.

CEDAR RAPIDS. Greene's Opera House (C. G. Greene, manager): Booked: Remenyi concert, 25th; Annie Pixley, March 2; Maggie Mitchell, 4th; Gilmore and Miaco's Humpty Dumpty, March 12; Kate Thayer, 23d.

COUNCIL BLUFFS.

The Big Four Minstrels came 4th, to good business. They are on their way to California. Bartley Campbell's Galley Slave comes 10th; Land League lecture by Redpath, 12th; John Dillon co., 14th; Rive King co., 26th co., 26th. DAVENPORT.

Burtis' Opera House (Howard Burtis, pro-prietor): Coming: 17th, Anthony & Ellis' Jucle Tom's Cabin; 19th and 20th, Colored Ideal Musical comb.

Opera House (John Coldren, manager): Theatrical business dull so far this month. Nothing of interest.

Kansas.

New Opera House (W. Atchison & Co., proprietors): Gulick & Blaisdell's Minstrels drew a large house 5th. Coming: Corinne Merriemakers, 16th and 17th; Heywood

Brothers' comb., 18th; Julia Rive-King Concert, 24th. James Redpath lectured on Ireland 10th to an immense audience.

German Theatre: The Two Orphans was postported from 6th to 13th on account of bad weether.

weather.

Opera House (L. Wood, manager): Nothing booked.

Kentucky.

Macauley's Theatre (John T. Macauley, manager): Robson and Crane in Comedy of Errors was the attraction here for four nights during the past week, closing the 9th to good business. The reputation of these gentlemen in this piece is so well known that company there is unnecessary. that comment here is unnecessary. The engagement was a profitable one.

Opera House (Brooks & Dickson, lessees)

Opera House (Brooks & Dickson, Jessees):
Closed during the past week. Booked: Haverly's New Mastodon Minstrels, 14th and
15th; Manager Warner's benefit, 16th; Soldene Opera co. cancelled dates of 17th, 18th
and 19th, which will be filled by Wilhelmj
Concert comb., who are billed for 18th and
19th. My Partner, Aldrich and Parsloe,
opening 21st, one week.
Knickerbocker Theatre (Nellis Borden,
recovered by the show was up to the usual

proprietor): The show was up to the usual first-class standard, notwithstanding this being the last week of the season, as the house closes 13th to be rebuilt.

Buckingham Theatre (J. P. Whallen, les-

see): A fair show was the rule this week and the usual business. Several new people are booked for next week. Items: H. B. Mahn, manager of the Opera

Items: H. B. Mahn, manager of the Opera co. that bears his name, was arrested last Sunday at the Louisville Hotel just as he was leaving for St. Louis, on a bail writ sworn out by Miss Francerco Guthrie, a late member of the troupe, for fifty dollars back salary. Mr. Mahn gave bond and departed to join his co. The case came up Friday be fore Esquire Clemens and was decided in favor of the plaintiff for full amount claimed. A 'great deal of sympathy was extended the young lady for the way she was treated by Mr. Mahn for simply demanding her salary, he not only finding fault with her acting, but on Saturday night discharged her without notice and refused to pay her hotel bill or buy her a ticket to New York, which would have left Miss G. in a bad strait if her new-found friends had not come to her aid would have left Miss G. in a bad strait it her new-found friends had not come to her aid and helped her out. Miss Guthrie left for home 12th, well pleased with her victory over Mahn.—The deaths of two old actresses. who at one time were well known in the profession, occurred this week, namely: Mrs. J. B. Shaw, who died on the 7th of pneumonia. Mrs. Shaw was at one time a member of the stock co. at the Louisville Theatre under John Bates as manager, and since her husband's death a few years ago since her husband's death a few years ago she has been a beneficiary of the American Dramatic Fund Association, of which he was Dramatic Fund Assectation, of which he was a member. The second was Mrs. George W. Llewellen, who died on the 9th of general debility. Mrs. L. at one time played in several travelling cos. and was a member of the stock at Wood's Theatre, Cincinnati, under John Allen as manager. Both ladies lived to an advanced age and retired from lived to an advanced age and retired from active life some years ago.—Miss Jennie Southard, a very promising young member of Miss Scott Saxton's School of Elocution in this city, will shortly make her debut at Macauley's as a dramatic reader.—George Ellis, George Guetig and a number of other young men connected with the Commercial office, have caught the stage fever and are organizing a minstrel troupe for the purpose of travelling through this State.

LEXINGTON.

Opera House (R. P. Marsh, manager):
A miserable co. of fakers, styling themselves
the White Dramatic co., rendered Risen from
the Ashes 11th, and Joshua Whitcomb 12th. Popular prices of admission was the key note that filled the house. We trust their encouragement will not inflict them upon us again. Rice's New Evangeline 14th and 15th. Wilhelmj follows Evangeline. Miss Seline Fetter, who created such a furore in Louis-ville of the debut appears here shortly. ville at her debut, appears here shortly.

OWENSBORO. Grand Opera House (A. Hill & Co., proprietors): Charlotte Thompson and an excellent co. presented The Planter's Wife 8th to fair

Items: Kate Claxton has cancelled her date for 17th.—Selina Fetter is booked for April 1 and 2.

New Portland Theatre: Haverly's Colored Minstrels 7th, to the largost house of the season, standing room all being taken and numbers turned away. 10th, 11th and 12th Around the World in Eighty Days. This piece has more dramatic interest than the verage spectacular play, although of course it depends principally on its scenery for its success. The co. is a good one. Mr. Keen made a very satisfactory Phineas Fogg. Moses Fiske created much amusement as Passepartout, and Mr. Bouchier was excel-lent as the American Count. Georgia lent as the American Count. Georgia Knowlton achieved a decided success as Aouda. She has a very pretty face and a fine figure, and is a bright, pleasing actress. Mary Lewis made an excellent Nemea, and Mary Lewis made an excellent Nemea, and Susie Kırn a charming Netsey. Kate Cheste, introduced a very neat song and dance. Booked: Criterion co., 14th, 15th and 16th; Baird's New Orleans M nstrels, 19th; All the Rage, March 11 and 12; Robson and Crane, 14th and 15th; Haverly's Mastodon Minstrels, 16th; Galley Slave, 18th and 19th; Den Thompson, 25th and 26th; Chanfrau in Sam and Octoroon, 28th and 29th; Deacon Crankett. April 1 and 2: Sol Smith rau in Sam and Octoroon, 28th and 29th; Deacon Crankett, April 1 and 2; Sol Smith Russell in Edgewood Folks, 8th and 9th; Ben Maginley, 11th and 12th; Burgess' Widow Bedott, 25th and 26th. City Hall: Closed this week. Booked: The Ideal Opera co. in Fatinitza, 16th.

Jay Rial's Uncle Tom's Cabin co. (Joseph Chenet, manager) played to crowded houses 8th and 9th and matinee; co. good. Little Amy Slavin was a very diminutive Eva, and Amy Slavin was a very diminutive Eva, and her acting and singing were remarkably fine. Adele Clarke was a very eccentric Topsy, and her make up was good. One of the bloodhounds belonging to the co. was killed by being run over by the cars.

Music Hall (Charles Horbury, manager):

Recheck Ideal Opera in Fathings 15th

Booked: Ideal Opera co., in Fatinitza, 15th; Criterion Opera co., in Freaks, 17th; Baird's New Orleans Minstrels 18th; Norfolk Inbi-lee Singers 20th; the Jollities 24th; Hill's All the Rage March 15, and Denman Thompson the fast of March.

Massachusetts.

Music Hall (George W. Heath, manager): At last the only first-class place of amusement in the city has lowered its standing by a Dine Show appearing the 12th to a diminutive audience. The manager (?) if there was one, it seems was ashamed to let his identity be known. Booked: J. M. Hill's All the Rage comb., March 2.

Odd Fellows' Hall: Bennett and Moulton's Juvenile Opera co. in Belles of Corneville, 17th, 18th and 19th.

Items: The Theatre Comique is being rapidly remodeled and the work is being pushed rapidly.—W. H. West, of B., W., P. & W.'s Minstrels, informs your correspondent that Schoolcraft and Coes will be members of their co. pert season.—The fairs bers of their co. next season.—The fairs of the different societies here, which are be ing held every month, affect theatricals seriously.—One of the military companies of this city intends to produce the Home Guard before the season closes.—General Lander, Post No. 5, has The Drummer Boy in active rehearsal.

rehearsal.

WORCESTER.

Music Hall (R. M. Reynolds, manager):
Abbey's Humpty Dumpty comb. played to a good house, Sth. Booked: 15th, Joseph Murphy's Kerry Gow comb.; 16th, Haverly's Colored Georgia Minstrels; 18th, Miss Genevieve Ward in Forget-Me-Not; 19th, Salisbury's Troubadours.

Mechanics' Hall (W. A. Smith, secretary):
Boston Ideal Opera co. 10th, in the Chimes

Mechanics Hall (W. A. Smith, secretary):
Boston Ideal Opera co. 10th, in the Chimes
of Normandy, to a large house. Jay Rial's
Ideal Uncle Tom 11th and 12th, to anoderate business. They gave a sacred concert
Sunday evening to a good house. Booked:
14th and week, Henderson's dime show.

Music Hall (White Bros., proprietors): Nick Roberts' Humpty Dumpty 9th, to a large house; the performance gave entire satisfaction. The Original Tableaux of Erin to big business 10th, 11th and 12th. Booked: Beethoven Society, assisted by professional talent and the Germania Orchestra, 21st; Snelbaker's Majestics, 24th; Bennett & Moul-Snelbaker's Majestics, 24th; Bennett & Mout-ton's Juvenile Opera co., 25th and 26th; Frank Mayo, F. S. Chanfrau, Jay Rial's Uncle Tom and Ben Maginley's Deacon Crankett in March; Pat Rooney in April.

GLOUCESTER. Baird's New Orleans Minstrels came 11th barro's New Orleans Ministress came 11th to fair house; pleasing entertainment. Abbey's Humpty Dumpty gives matinee and evening performance 22d. Martini's Aggregation (Around the World in Eighty Days) is heavily billed for 16th. Manager Bradstreet has secured a few dates in March; attractions at present unknown. Bookings have already been made for Frank Mayo, March already been made for Flour 19, and Jollities comb. March 7.

Music Hall (Emery & Simons, lessees):
Pauline Markham in the Two Orphans, 7th,
gave a wretched performance to a large
house, 8th, Mrs. Scott Siddons as Rosaliud, to a large audience. 12th, Nick Roberts' Humpty Dumpty; packed house. 15th, Commodore Nutt comb. in Kranks. 16th, Joseph Murphy supported by Genevieve Rogers and a strong co. in Kerr. Gow. 17th, Genevieve Ward in Forget-Me-Not.

HAVERHILL.

Lyceum Hall (E. Whitney, Jr., manager):
Feb. 8, Eighty days Around the World co.
gave a poor show to a fair audience; 9th, the gave a poor snow to a rair audience; 3th, the Boston Opera co. appeared to a large audience. Coming: Joe Murphy, 19th; 21st, Hickey's Humpty Dumpty; 22d, The Guv-nor, with a Boston Museum cast, including Messrs. Barron, Warren, Wilson; Mrs. Vincent, Norah Bartlett, and others.

CHELSEA.

Academy of Music (H. C. Pease, manager):
Martini's Around the World in Eighty Days
7th, to good andiences, the performance
giving satisfaction. Booked: Frank Mayo,
Sol Smith Russell, Chanfrau, Hazel Kirke,
Colline's Banker's Daughter, Maggie Collier's Banker's Daughter, Maggie

FITCHBURG. The Jollities appeared 12th, to good business; performance good.

Michigan.

DETROIT.

Whitney's Opera House: No stronger play or more capable co. has appeared at this house this season than the Legion of Honor comb. S. W. Piercey, Lewis Morrison, Forrest Robinson, G. C. Davenport, Annie Graham and Louise Dillon are all excellent critics and wall suited to their respective. Granam and Louise Dillon are all excellent artists and well suited to their respective parts. Mr. Piercey is no stranger here, having appeared twice within the past six years, first with McKee Rankin when he (Rankin) was playing his often stopped by injunction Two Orphans, and more recently Mr. Piercey supported that unfortunate star, Ada Cavendish heet season Lewis Morrison made. dish, last season. Lewis Morrison made a good impression as a villian. Annie Graham in the emotional scenes was superb—always subdued yet very effective. George Daven-port showed himself worthy of a place in a port snowed nimself worthy of a place in a good co., and displayed good taste in quitting the Palmer Boarding-School business. This week Bartley Campbell's My Geraldine co. for four nights and matinee. John Stetson's Globe Theatre co. from Boston 18th and 19th (matinee) in The Guv'nor. Salvani will appear 19th in The Gladiator. This is considered the dramatic event of the season. For the week of 21st, Charlotte Thompson. Mapleson's Italian Opera co. appear soon at this house. Detroit Opera House: Maginley's Deacon

Detroit Opera House: Maginley's Deacon Crankett for three nights and matinee, to fair business the last part of past week. The play may be pure in tone and an idyl of New England, but it lacks what the gallery boy would term the "snort"—the life. This week is open. Next week, the Harrisons in Photos for three nights. The last half of the week Mahn's Comic Opera co. in Boccascio.

Item: Manager Whitney has almost made up his mind to take his Detroit Ideal Pinafore co. out on the road.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Maggie Mitchell appeared in Jane Eyre 11th, before a large and enthusiastic audience. The co. is a good one, and furnished the star excellent support. Booked: 12th and 13th, Prof. Steen's Spiritualism Expose; 14th and 15th, Piercy's Legion of Honor; 18th, Mr. and Mrs. Geo. S. Knight; 28th and March 1, Herne's Hearts of Oak 2d and 3d, An Arabian Night; 4th, The Har-

Smith's Opera House (W. B. Smith, manager): Good business during past week. The co. engaged is a fair one.

Opera House (Fred. L. Reynolds, manager): Jay Rial's Humpty Dumpty came 8th, to good house. Show might be improved. They advertised admission 25 and 35 cents, and then raised to 35 and 50 cents, causing much dissatisfaction. Maggie Mitchell comes 12th instead of 11th; prospect fine for good house; 274 seats sold first day. Booked: Mr. and Mrs. George S. Knight, 17th; Herne's Hearts of Oak, March 2; The Harrisons in Photos, 3d; Neil Burgess' Widow Bedott, 13th. MUSKEGON.

Westover Opera House (Clay & Buckley, managers): Maggie Mitchell was greeted by a very large audience 10th, playing The Pearl of Savoy. Next attraction is Mendelssohn Quintette Club of Boston, 17th. Com-

ing: Mrs and Mrs. George S. Knight, 22d; Photos, 28th; the Philharmonic Society of Albion College, March 1; Herne's Hearts of Oak, 2d; Fanny Davenport, 3d. Item: Manager Bordwell opens his Varie-ties in this city April 4.

Union Hall (W. R. Solomon, manager):
A party calling himself P. C. N. Steen, and wife billed the town for the 9th and 10th, in an entertainment entitled Two Hours in the Spirit World, but failed to show up.
Miss Arabella Root writes to the press of this place, and says the cause of her cancelled date was noor management sheed. date was poor management ahead.

Minnesota.

All mesota.

St. Paul.

Opera House (John X. Davidson, manager):
Abercrombie's Boston Ideal Uncle Tom's
Cabin co., four performances, 7th, 8th and
9th, to fair houses. Blanche Slader made a
very good and interesting Topsy; Lizzie
Pausy as Eva(the youngest child we have
seen in that role) was very good; John H.
Harvey's Uncle Tom was creditable; the
balance of co. light. Herne's Hearts of Oak
co. billed for three nights, 10th, 11th and
12th, were unable to get here in time to give
a performance 10th.

Conley's Varieties: Business continues
good.

Missouri.

SEDALIA.
Smith's Opers House (George T. Brown & Co., managers): Gulick & Blaisdell's Minstrels 11th, with Luke Schoolcraft as the principal feature; good performance to fair house. Booked: 16th and 17th, Roshelle; 22d, Gilmore and Miaco's Humpty Dumpty

New Hampshire.

Manchester Opera House (E. W. Harring ton, manager): Jay Rial's Uncle Tom's Cabin so. came 7th and 8th, to crowded houses. Mrs. Scott Siddons played As You Like It 10th, to a fair house. Billed: Nick Roberts' Humpty Dumpty co., 14th; Henry Ward Beecher in lecture, 15th; Genevieve Ward in Forget Me Not, 16th; Commodore Nutt comb., 17th; Joseph Murphy in Kerry Gow, 18th; Denman Thompson, 23d; Boston Ideal Opera co. in Fatinitza, 25th; Hill's All the Rage comb., March 10.

the Rage comb., March 10.
Smyth's Opera House (John Shirley, manager): Booked: Two Orphans, under Harry Clark, 19th. This house is to be entirely re-modeled and refitted during the coming Sum-

Music Hall (S. R. Hannaford, manager) This week the best features were the Winnets, the Ulms, and Satsuma. Houses crowded nearly every night.

Item: It is rumored that a variety garden will be opened here early the coming Sum-

PORTSMOUTH. Music Hall (John O. Ayers, manager): 8th, Haverly's Colored Minstrels, to a poor house, owing to no local management; 9th, Martini's Around the World in 80 Days to a large audience; 11th, Criterion Comedy co.; rainy night; fair house. Booked: 15th to 19th, Musical Convention; 20th, spiritual-istic seance; 22nd. Jollities; 26th, Denman

Thompson.
Franklin Theatre: Booked: Boston Museum co. in The Guv'nor, 26th.

NASHUA. Franklin Opera House (George Swain, agent): Fifth Avenue Comedy co. in the Two Orphans, to the best house of the season; show very fair. Pauline Markham, extensively advertised to appear, did not do so. Booked: 15th, Nick Roberts' Humpty Dumpty; 16th, Commodore Nutt in Kranks; 17th, Martini's Around the World in Eighty Days.

The outlook in regard to local theatricals is not peculiarly attractive. Mapleson's Opera co. is the ouly booking of note between the present writing and March 3. Col. Mapleson wishes a \$2,500 house, and unless he is assured that amount will probably cancel. The sale of seats show but fifty people who are willing to give \$3 to witness Carmen, and consequently the chances of seeing Gerster and Campanini are decidedly thin. STRACUSE.

and Campanini are decidedly thin.
Wieting Opera House (P. H. Lehnen, manager): Sol Smith Russell in Edgewood Folks drew a house which showed how high the star stands in the estimation of our people. The Donaldi and Levy Concert co. 8th drew poorly. They give a good programme and deserve better patronage. The 10th was depoorly. They give a good programme and deserve better patronage. The 10th was devoted to the Palestine Arabs, but they failed to draw largely. Buffalo Bill on the 12th to a large house. Josh Ogden heads the party as business manager. The support of the star is much more capable than that of last season. Lizzic Fletcher makes as much of the leading lady's part as is possible, considering the lurid material of the play. Book

ing: False Friend, 25th and 26th.

Grand Opera House (P. H. Lehnen, manager): On the 10th Hoey and Hardie's Child of the State, to good business. The play is hardly equal to the latter productions of the author, but belongs to the sensational por-tion of dramatic writing; but as it is in the hands of a generally competent co. it gave satisfaction. Bcoked: McGibeney Family, satisfaction. 18th and 19th.

Y. M. C. A. Hall: Peck's Dime Museum opened 7th and was here until the 13th; average business.

Chase Music Hall (A. C. Chase, manager):

William Otis Maffitt, of Wisconsin, lectured 10th in answer to Ingersoll's "What Shall I Do to be Saved?" to a good house.

1tems: J. H. Lyman, of this city, is in Wisconsin acting as advance of Baldwin's Brilliants. His son Wesley, the child elocu-tionist, is also with the co.—The attachees of tionist, is also with the co.—The attachees of the Opera House have formed an association called the Order of P. C. The officers are: High Grand Master, Darwin Trup; Grand Scribe, Wilham McGurk; Worshipful Treas-urer, C. E. Coles. Lodges will be started among the attaches of the opera houses at Albany, Troy, Utica and Rochester in the near future.—Haverly's Mastodons and Sals-bury's Troubadors amear here early in bury's Troubadors appear here early in

RCCHESTER. Cornthian Academy of Music (Arthur Luetchford, manager): Large audiences greeted the Fisk Juoilee Singers on the 10th, evening, and 12th, matinee. The entertainment was an excellent one through out, and gave universal satisfaction. The Donaldi Concert co. appeared 11th to a large house; performance very satisfactory. Helen Coleman and co. will present Widow

Helen Coleman and co. will present Widow Bedott 17th, 18th and 19th.
Grand Opera House (Joseph Gobay, manager): Hoey and Hardie's comb. appeared in A Child of the State to fine business 11th and 12th. The play is one of great merit, and the co. presenting it is fully equal to all /demands made upon it. Buffalo Bill and co. 15th and 16th; Stevens' Uncle Tom's Cabin

comb., 17th, 18th and 19th; Hyde and Beh-

Items: Judge Frinke, of New York, the owner of the Grand Opera House, has been in town, and has decided to give that house in town, and has decided to give that house a general overhauling for next sensor. New scenery throughout will be prepared expressly, the present seats in the orchestra will be removed to the balcony, and new chairs of the latest pattern will replace them; a new stage, on an improved plan, will be put in, and new drop and act curtains will occupy the place of the old familiar ones new there. It is the intention of Mr. Frinke to spare neither time, money nor skill to make the Grand one of the finest places of amusement in the State.—Archie Cox, the genial door-tender of the dress circle, is again at his post after a severe illcircle, is again at his post after a severe illness.—Will Sands of the Child of the State co. was formerly connected with the Express of this city. Many of his friends here congratulated him on his success in his present vocation.

Griswold Opera House (S. M. Hickey, pre-prietor; M. V. B. Finch, manager): Hoey and Hardie's Child of the State, 7th and 8th, to moderate audiences. Sol Smith Russell in Edgewood Folks had large audience 11th and 12th. Charles Collins, a well-known Dutch comedian, appears 16th, for four nights in the war drama, Reward, for the benefit of the Tibbits Cadets, who will ap-

pear in drills, battle scenes, &c.
Rand's Opera House (Preston & Powers,
managers): Buffalo Bill in The Prairie Waif
attracted a large audience, 9th. Haverly's
Widow Bedott comb. booked for 19th.

Grand Central Theatre (P. Curley, proprietor): The following performers appear this week: George Barr, Ray Eveleth, Minnie Wood, Vincent and Seavers, Amy Nelson, Butler and Leslie and Joseph Hurley.

Business mederate.
Items: Goss and Fox, Trojan comedians, Items: Goss and Fox, Trojan comedians, with Harrigan and Hart the past three years, have received an offer from Haverly to join the Mastodons.—The Fakir of Ava, Mr. J. Harris Hugbes, has purchased the Griswold Opera House, paying \$75,000, of which \$6,000 was paid down, the rest being on bond and mortgage. Mr. Hughes has notified the proprietor of the restaraunt and sample room in the building that he will have to vacate after May 1, as he is have to vacate after May 1, as he is determined to have no drinking place on the premises.—Mortimer, the illusionist, and Alfred H. Pease, pianist, will give an entertainment at Music Hall, 16th, for the benefit of the Poor Society.—It is not probable that Bernhardt will come to Troy, as \$1,500 is the required guarantee.—The Mirror is for sale Thursday morning by the Northern News Co., 240 River street.

Academy of Music (Meech Bros., proprietors): The week's engagement of B. Macauley, which closed Saturday evening, was the ley, which closed Saturday evening, was the most brilliant one that very clever gentleman has ever filled here. The co. supporting him is fair, but the female portion of the co. do not rank as high as those who were with him last year. For the week we are to have the Hoey and Hardie comb. in the drama A Child of the State. The piece comes warmly recommended by the Eastern press, and a pleasant week is anticipated. Buffalo Bill the first part of the week.

St. James Hall (Flint & Carr, managers): The Fisk University Jubilee Singers will give two performances 7th and 8th. The Boston Globe Theatre co. 9th, and the following evening Salvini will appear in Othello. Although the seats have been placed at the unusually high price of \$2 each, the "take" gives evidence of a very large audience.

"take" gives evidence of a very large audience.

Adelphi (Joseph Lang, manager): Crowded houses were the order of the week, and the entertainment offered fully justified the large attendance. The Big Four never faileto draw well.

Items: Prof. Reynolds, the celebrated English mesmerist, met with very great success during the week.—The Mahn Comic Opera will shortly appear at the Academy of Music and produce Boccaccio and Olivette.—There is some talk of the Ideal Opera co. favoring us with two performances before the musical season closes.

Leland Opera House (J. W. Albaugh, manager): Mary Anderson closed Saturday evening the; largest week's business done in this city in years. The placard, bearing the rare legend, "Standing room only," was disrare legend, "Standing room only," was displayed nightly before the rise of the curtain. The orchestra was compelled to vacate their position nightly to make room for the enthusiastic public. Opinions differ as to whether the star is worthy of such patronage, which I myself doubt, as I do not see any perceptible improvement in the Anderson of two seasons ago. Her support was inferior. The tible improvement in the Anderson of two seasons ago. Her support was inferior. The least said of the supporting co. the better. 14th, one week, Edouin's Sparks; 21st, one week, Kiralfy's Black Crook co.

Martin Opera House (Col. Foote, manager): 15th and 16th, Haverly's Widow Bedott co., with Charles B. Bishop as the Widow. 18th, Litta Concert co.

Litta Concert co.
Tweddle Opera House (William Appleton, Jr., manager): 15th, Salvini in the Gladi-

Opera House (H. C. Ferren, manager): Donaldi and Levy Grand Star Concert co., 10th, to a \$600 house, and gave complete satisfaction. The Fisk Jubilee Singers gave satisfactory concert at the Presbyterian

a satisfactory concert at the Fresbyterian Church, 9th.

Item: S. Olin Seager has purchased the lease of the Opera House at Arcade, N. Y., from Harry Mitchell. Mr. Seager has engaged the services of Leon H. Lempert, of Rochester, to paint the scenery, and will push the improvements already commenced to rapid completion. to rapid completion. JAMESTOWN

Since the burning of Allen's Opera House (the only one in the city), which occurred a short time since, we have had nothing in the dramatic line to report, all dates made predramatic line to report, all dates made previous to that time having been caucelled. Manager Allen informs us the prospects are good for a fine opera house here by early Fall, but nothing definite has yet been decided upon. Will inform you when the project assumes definite proportions.

Music Hall (William H. Freer, lessee and manager): Helen Coleman as the Widow Bedott drew full house 7th. The enter

Bedott drew full house in. The enter-tainment was first class in every particular. Oofty Gooft is booked for 23d. Sampson's Opera House (Phil Sampson, proprietor): Helen Coleman drew another full house, 8th; her appearance was a perfect ovation. Miner and Pat Rooney booked for March 1. Business has been quiet the past

Academy of Music (W. B. Phelps, manager): Edgewood Folks, with Sol Smith Russell, drew full house 8th, and pleased everybody. Litta Concert co. 10th, to a thin house. McGibeny Concert co. 11th and 12th,

with matinee, to good business. 15 Henry's Premium Minstrels; 23d, returned the McGibeny Family.

Nothing doing during the past week.
Academy of Music (E. J. Matsor, manager): Coming: The Wilkupson's comb. in
East Lynne, 12th, to fair business. Buffalo
Bill, 14th, to good audience.
Orera House (A. Shimer, manager):
Billed: 16th, Helen Coleman's Widow Bedott co.

Opera House (John Abercrombie, manager):
10th, Sol Smith Russell in Edgewood Folks
to fair house; good entertainment. 9th,
Hoey and Hardie's comb. in Child of the
State to fair house. 11th, Buffale Bill in The
Prairie Waif to top-beavy house. 15th, Marie
Litta Concert in U. M. A. course; complimentary. mentary.

Mentary.

Hornellsville.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Neil Burgess as Widow Bedott 10th, to a good house. Booked: Donaldi Concert co., 15th; C. L. Davis, 28th. Dr. Tanner lectured 11th, to a small house.

Academy (A. D. Turner, manager); large audience greeted Neil Burgess an co. the 11th. B., W., P. and W.'s Minstrel 12th to a packed house. Coming: Josep Sefton as Rip Van Winkle, 17th.

Village Opera House (C. D. Harris, manager): Buffalo Bill is billed for the 17th.

New Jersey

NEWARK.

Grand Opera House: 10th, 11th and 12th, Haverly's Widow Bedott, to very large business. Bishop is fully as funny as Burgess, but does not make up as well; he took immensely, however. Booked: 18th and 19th, Daly's Needles and Pins; 22d, Colleen Bawn; 25th, Haverly's Black Hundred; 28th, Kiralfys' Around the World, for one week.

week.
Park Theatre: Booked: 21st and 22d,
Under the Gaslight, with Oofy Gooft as
Snorkey and Mrs. Oofty Gooft as Judas.
Manager Gray, of this theatre, will assume
control of the Grand Opera House after May
1. He will run both houses.
Newark Opera House: 14th and week,
Oofty Gooft in Under the Gaslight.
Mulberry Street Theatre: 14th and week,
J. W. Wallace in Destroying Angel and
olio of specialties.

Taylor Opera House (John Taylor, manager): Haverly's Widow Bedott Comedy do 7th to good house. C. B. Bishop as the Widow was excellent, though somewhabroad in his speeches and actions. John Thompson 10th, 11th and 12th to small an diences. Coming: 22d. B. L. Matisok at Hamlet; 23d, Willie Edouin's Sparks comb, 26th, Pirates of Penzance; 28th, Haverly's Black Forty.

Black Forty.

WEW BRUNSWICE.

Widow Bedott co. (C. B. Bishop), 8th; house and great satisfaction. Booked: B gers College Glee Club, 14th; Da Needles and Pins, 15th; Harry Miner Pat Rooney comb., 16th; School enterty ment, 22nd; Variety comb. (home talm 28th; B. Macauley, March 10.

North Carolina.

North Carolina.

WILMINGTON,

Opera House (E. J. Pennypacker,
and manager): 9th, D'Oyly Cartele
don Opera troupe played Pirates of
sance to the largest house of the s
The Berger family are booked here f
17th; Eleanor Caihoun for the 18th and
and Gran's Opera troupe for March 2.

Items: Perine's Juvenile Opera
were booked here for the 7th, 8th an
ince, but failed to appear,—Charles R
ton, familiarly known as the "Jud
Abbey's Passion Play, has been sojou
in this city for a short while.

CHARLOTTE.

CHARLOTTE.

Opera House (L. W. Sanders, manager):
The Berger Family gave a good concert to small house, 9th. The Pirates of Pensance, 10th, to one of the best houses of the season; co. very good. Booked: Tony Danier, 2nd; Wallace Sisters, 23d and 24th; Carmen Concert co., March 1.

Items: The Calhoun party missed connection, and had to spend 9th in our city; Miss Calhoun was serenaded, and also had marked attention shown her by our best cities.

marked attention shown her by our best citi-zens.—Barton Hill was also in the city at the same time.—This has been the most prosperous season Charlotte has ever had.

Opera House (L. G. Hanna, manager):
The ever popular B., W., P. & W.'s Minstrels attracted excellent houses 9th, 10th, 11th and 12th. The co. is first class in almost every respect, and gives a highly enjoyable performance. Joseph Jefferson this week in The Rivals and Rip Van Winkle. 21st, Hardie and Hoey's Child of State.

Academy of Music (John A. Ellsler, manager): Good audiences welcomed Miss Jane Coombs last week, who appeared in an abbreviated version of Sardou's Daniel Rochat and The Lady of Lyons. Miss Coombs is an actress of no mean ability, but is inclined to attempt the portrayal of characters far beyond her depth. She makes an interesting Leah Henderson, however, and in several of the emotional scenes is quite impressive. F. C. Huebner is moderately satisfactory in the role of Daniel Rochat, and the various minor parts are fairly handled by G. N. Smith, J. N. Drew, E. D. Tannehill, Mrs. E. B. Holmes and Miss Grace Logan. For the present week, M. B. Curtis as Sam'l of Posen. Helen Coleman, 21st, 22d and 23d in Widow Bedott. Buffalo Bill bahnce of week.

Theatre Comique (B. C. Hart, manager).

Theatre Comique (B. C. Hart, manager): Leavitt's Gigantic Specialty troupe, which was at the Academy a short time ago, ap-

pear this week.

Items: Excursion trains will be run during Items: Excursion trains will be run during Jefferson's engagement from the surrounding towns.—J. L. McDouall, ahead of Helen Coleman's Widow Bedott co., was in town Sunday.—Manager Hanna is confined to the house with a serious congestion of the lungs.—New scenery is being prepared for the Child of State engagement at the Opera House.—Prof. Bendix, leader of orchestra at Academy, has of late been favoring his audiences with some new music.—J. H. Russell is in town, representing the Child of State comb. sell is in too State comb.

DAYTON.

Music Hall (Charles D. Mead, manager):
Maginley's Deacon Crankett co. rave
good show 7th to light house, or account of
the weather. M. B. Curtis in San'l of
played to a fair house 10th, and the
was much enjoyed. Clinton Hall's Brate
gists returned 12th to a fair house.

[CONTINUED ON EIGHTH PAGE.]



N. P. WILLIS.

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as he has no connection whatever with this paper.

npt, Emily rold, Donald ywood, Louis H. i, Barton

Wanted. Legal evidence that ERNEST HARVIER has written to any person in the United States on letter paper, bearing a fac-simile heading of The NEW YORK MIRROR, on business matters, either personal or connected with this paper.

An Episcopal Clergyman on the Theatres.

We publish in another part of this issue a very important letter signed "Clericus." from an Episcopal clergyman of high standing in the city of Brooklyn. The seesful stand which THE MIRROR, as the organ of the profession, took in regard to the production of the Passion Play has brought this urnal, and through us the whole prosion, into more intimate relations with the clergy than have ever before existed. od we are happy to say that we number my of them among our subscribers and al contributors. We need scarcely we rejoice sincerely over this state The more cordial are the rela-

work it has to do, and the more general 18 its social recognition as a most important factor to our civilization, our culture, our progress and our reforms. Actors have long ceased to be vagabonds under the law, and they are rapidly ceasing to be Bohemians in practice. Many of them enjoy the incomes and rival the social respectability of our merchant princes, and all of them, man for man and woman for woman, will compare favorably with an equal number of ladies and gentlemen selected from any other profession or occupation. They form, therefore, a body of prosperous, intelligent persons whom the Church cannot ignore or neglect without proving false to all its principles and deliberately shirking its duty.

Our clerical correspondent makes the distinction that there are theatres and theatres, and that to condemn the good on account of the bad is obviously unfair and unjust. This point is well taken and ably presented. There are in every large city low variety shows; but to abuse the high class and well-conducted theatres on account of these low dens, is as if one were to refuse to have anything to do with religion, because some forms of religion, like Mormanism, for example, are unspeakably vile. "Clericus" freely admits that the theatre has a hold upon the best society, and that Christian people attend the play-houses to witness the masterpieces of dramatic art interpreted by the best performers, and he has a delicious sidethrust at those country parsons who, escaping from the eagle eye of their deacon, slyly go to the theatres when they visit the city, and are inspired, not by the drama, but by the slyness. He confesses too, that clergymen live lives as artificial as actors—a statement with which we hesitate to coincide. At least half of an actor's life, and the most exciting portion of it, is passed in representing himself as somebody else-as the hero, the villain, the low comedian of a series of incidents altogether foreign to his actual experience. This makes the artificiality of his life. Now, without presuming to know as much about clergymen as "Clericus," we venture to hope that it is not true of them as a class, that in the pulpit or in their ministrations to their congregations they are assuming a character different from their own, playing a part altogether aside from their own natures, as the actors do. Some clergymen may be such actors; we have known and pitied several of them; but in the large majority of cases it seems to us that the clergy are sincere, faithful, conscientious and religious all the way through, in their private lives as in their pulpit lives, and that "Clericus" has done them an injustice in order to make a rhetorical sensation.

Our correspondent contends that clergymen should go to the theatres in order to see what their congregations see, in order to keep up with the spirit of the time, and in order to take advantage, for the uses of religion, of the vast social and moral forces which the theatre exerts. He might have added that clergymen should go to the theatre in order to know what they are talking about when they undertake to criticize or condemn the stage. Here, for example, is an ignorant preacher, the Rev. Mr. Hatfield, of the Washington Square Methodist Church, who discoursed only last Sunday upon the theatres. He warned young men not to attend them because the admittance was expensive, and would lead to forgeries and robberies. He scouted the idea of reforming the drama; advised his hearers to go to the courts and see and hear real rascalities, instead of witnessing them depicted upon the stage, and declared that the theatres would be as empty as the churches if they catered only for the virtuous and the refined. After amusing his hearers with these remarks, the Rev. Mr. Hatfield displayed his utter ignorance of his subject by quoting The Devil's Auction, The Devil in Paris, Six Degrees in Crime, and the Loan of a Lover as instances of the degraded drama, with which our best theatres demoralized their audiences. If he had known anything about these plays but the nameswhich he had evidently selected from French's list-he would have been aware that the three first have not been played for years, and were acted at the Bowery, and that the Loan of a Lover, which he supposes from the title to be very immoral, is a harmless little musical farce, as innocent as any sermon could possibly be. The Rev. Mr. Hatfield is one of the clergymen who certainly ought to go to the theatres, or cease preaching about them.

We meet the suggestion of "Clericus" in regard to the clergymen by a suggestion in regard to the actors. As clergymen should attend the theatres, so actors and actresses should attend the churches. Sunday is a day of rest, and the rest is hardly earned; but, nevertheless, every professional should make it an invariable rule to go to church once every Sunday. Where they are settled in stock companies, they should take sitbetween the Church and the Stage, the tings or pews; where they are traveling services gladly one night annually for this furnished the fares, and that he could not

more the profession is strengthened for the they should accept the hospitalities of the church members. Few persons can realize what a change it would make in the profession, in their social standing, in their moral influence, if this advice were taken and persevered in for five years. Professionals would thoroughly appreciate the church service, the singing and the sermon. The rest and relief to them would be inexpressibly grateful. We know many of them who would on no account miss their Sunday service, and we hope that the whole profession will be induced to imitate these good examples.

'Quoth the Raven-' Never

The Poe Memorial benefit is over; more than three thousand dollars has been stowed away somewhere, and now William Fearing Gill, Esq., Willie Winter, George Edgar Mmonnttggommery, and the other congenial spirits that manifested such remarkable activity in putting their names in large type, to call upon the profession for its co-operation in hiding away an alto relievo of a dissolute and almost forgotten poet, have retired for the nonce, to their ordinary routine of existence. We do not insist that these gentlemen were actuated purely by feelings of vanity and self-glorification in getting up this performance; nor will we give space to speculation on the question that arises as to whether the managers interested themselves in order to humor the desires of the newspaper men and obtain solidity in their eyes. These are matters that have been already settled by those people who have taken the trouble to give them consideration. As we predicted, the public went to

Booth's last Friday afternoon because of the strength and attractiveness of the advertised programme. Not a soul of them cared a fig for Poe, his poems, or his bronze medallion. They simply had an opportunity of seeing Salvini and a dozen other features of the bills at the principal theatres for the price of one ticket. A certain class always take advantage of this inducement. But the programme was one of disappointments—the arguments of THE MIRROR against the affair having evidently taken effect at the last moment. Charles R. Thorne, Steele Mackaye, F. F. Mackay, Joseph Whiting, George Boniface, McKee Rankin, William E. Sheridan, Rose Eytinge, Kitty Blanchard, Madame Ponisi and Teresa Carreno failed to appear, and John Howson and Catherine Lewis very rightly refused to sing, because the orchestra was hidden away under the stage where it could not properly execute its functions. These disappointments acted like a wet blanket upon the whole entertainment, and numbers of people left the theatre before it was half finished. We looked with lively feelings of curiosity for the potice in the Times and Tribune, Saturday morning. Mmonnttggommerry passed over the performance in silence while Winter made a lame endeavor to bring his sweet font of gentle praise into play. But even the Tribune's critic was compelled to admit that the programme "was not entirely symmetrical. For various reasons it was permitted to shape itself somewhat unevenly, and with several rather violent contrasts. A great play with a great cast would, of course, have been preferable; but, as this could not be arranged, the managers did the next best thing, and made a miscellaneous entertainment of a singularly refined character. The performance lasted five hours. There were but few mishaps. Some of the house bills, hastily prepared, did not contain the name of Salvini, while others gave the name of Mrs. McKee Rankin in place of the name of Miss Louise Sylvester as the representative of Betsy Baker. Miss Catherine Lewis and Mr. John Howson, who had been announced to sing, did not appearand were greatly missed-in consequence of some misunderstanding about the necessity of an orchestral accompaniment. The act of Sullivan, in which Salvini appeared, was considerably cut to save time. There was rather a long wait between the two scenes of the Colleen Bawn, and the quarrel scene from the Boarding House, by Leonard Grover, was substituted for the trial scene of Sellers." These "few mishaps," however, served to make the audience highly indignant, and we do not wonder at their expressions of disapproval.

It cannot be denied that the performance was a great financial success. Now, let its promoters turn their attention to the urgent need of an Actors' Fund, such as THE MIR-ROE proposed and advocated one year ago. Mr. Palmer has privately expressed to us his willingness to lend his valuable aid to the plan, and it only needs his energy in arranging for and pushing forward a series of simultaneous benefits at all the theatres throughout the city to make the Fund an accomplished fact. Will not our managers come forward in a body and offer one night's receipts to this worthy object? Everybody around their theatres, from the leading man to the call boy, will give his

purpose, and the good the Fund would do among the sick and destitute of the profession is incalculable.

When an actor takes a bath in the morning, and discovers he has no towel, and has to dry himself on a copy of THE MIRROR, then, and only then, does he feel the power of the press.

Subordinates say that leading ladies are not unlike theatrical posters-always stuck

Many actors are like oysters. You can see all there is in them as soon as they open their mouths.

No matter how tired an actress may be, she always has time to fly to the dressingroom and arrange her frizzes before the curtain goes up on the last act.

An author took a play to one of our managers last week, and a life-size painting of himself, but failing to get an opening he carried them home again. We call that unadulterated pluck.

The Governor of Arizona offers \$500 to any one who will kill a highway robber. Now, if it was Time the Governor wanted killed, we could refer him to any number of professionals who are at present engaged in that occupation in New York.

Maurice Dengremont.

We present this week a portrait of Maurice Dengrement, the young Brazilian violinist, who has met with such unqualified success in this city. Excepting Wilhelmj, there is perhaps no violinist whose tone is superior in breadth, purity and richness, and who has a greater command of the finger-board, than this precocious juvenile. The most intricate passages, trills, runs and arppegios he gives with consummate ease and expression, and in the most trying harmonic exercises his tone is absolutely true. His interpretations are scholarly, intelligent and artistic, and his technical power free from straining crudity, and exhibits the thoughtfulness and study of the master. Young Dengremont has a brilliant future before him.

Sequel to "A Strange Proceeding."

In our issue of the 5th we published an article headed "A Strange Proceeding," upon information personally received from Thomas Maguire, manager of Baldwin's Theatre, San Francisco, which questioned the proceeding upon the part of M. B. Leavitt, manager of the Grand English Burlesque Opera company, in the engagement made between the two gentlemen to play that company in the above city. Mr. Leavitt called upon us this week and convinced us, by letters and dispatches in his possession received from Maguire, that the latter's statement to us was untrue. The company had not left Chicago when Maguire told us they were at Omaha, and this Leavitt asserts Maguire well knew; also his statement that the company had disbanded, which Leavitt also denies-he simply having dismissed a principal member and changed a few from this company to his Rentz Santley troupe, and this after he was convinced Maguire could not raise the money to purchase fares to San Francisco, deeming the contract violated by the California manager. Knowing Maguire always to have been at the head of a reputable theatre, and believing his representations genuine, we published a portion of his story-in doing which we find, upon a thorough investigation of the business, that we did an injustice to Leavitt, and that Maguire, instead of being the injured party, has inflicted such damage to Leavitt's business as to compel that gentleman to seek redress

in the public prints and the courts. On the other hand, the agent of Maguire informed us yesterday that one of the reasons for his breaking the contract was that when Leavitt was wired from San Francisco to pay the fares and the money would be returned to him there, he returned answer that he had no money, and Maguire deemed him irre sponsible in the matter of salaries (which Leavitt, of course, was to pay) should the engagement not prove remunerative. This might have been an excuse and it might not. (for Leavitt has been known as a responsible manager), and it was undoubtedly the loophole through which Maguire crawled when he found it impossible to pay the fares, as he had agreed to do. The subsequent action of the California manager in leaving New York on Friday night last when Leavitt was expected here on Saturday gives credence to the suspicion that he did not want to "face the music."

Last week, on receipt of the telegrams from Leavitt denying the statement of Maguire, and before the former arrived in this city, a Mirror reporter was detailed to interview Miss Selina Delaro, late prima donna of Leavitt's company, believing that she might throw light on the subject which had brought into question the word of one or the other of these well known managers. He found Miss Delaro an exceedingly pliable but cautious little Englishwoman, charming in manner, with a rapid flow of choice language, and very conservative in opinion. She confessed ignorance of the business affairs of the two managers, only she had her heart set on going to California, and expected to go, according to Leavitt's programme.

"Why did you not go?" "Mr. Leavitt told me Mr. Maguire had not

"What did Leavitt propose to do when he found Maguire had not furnished tickets?" "He was very much annoyed, and as he had no dates and a big company on his hands, had to make the best arrangements "Has he kept his contracts with his peo-

go. I believe Magnire offered the fares to

Omaha, but Leavitt was not satisfied. He

was willing to abide by his contract, which

called for fares clear through. I know noth-

ing further about this part of the business."

he could."

"I can't speak for them. I know that he engaged me for a season of forty weeks in the United States. I have filled just half the time-twenty weeks."

"Does he propose to make good the balance of the time?"

"He says he will indemnify me. I am anxiously a waiting it."

Mr. Leavit has since informed us that he compromised with Miss Delaro.

PERSONAL.

Por.-\$200 was paid for the use of Booth's Theatre for the Poe Memor al benefit.

STRATEGISTS .- Hall's Strategist Company will close in Cincinnati this week, and dis-

SHERIDAN.-William E. Sheridan came especially to New York to attend the Salvini matinee.

Polk .- Joe Polk is going to try it againthis time with a play by Frank Maeder, called Yours Truly.

VADERS .- Henrietta Vaders will star next season in legitimate roles, under the management of William R. Hayden.

BARRETT .- Lawrence Barrett will play a two weeks' engagement in this city, com mencing on the 14th of March. STEWART .- The sister of Julia Stewart-

who came out with Sothern-is on her way to New York, where she expects to locate professionally. OWENS .- John E Owens is now in Oregon.

He comes East for his New York engagement in March. C. R. Gardiner is making up the company. MAT .- 350 seats in the orchestra and balcony were given to the profession for the

Salvini matinee. Over 800 seats were sold to the outside public. FLORENCE.-Florence has been presented to the Pope and the King of Italy. He will return to America with an additional alti-

tude in consequence. SCHAWB .- Frederick Schwab says that he is figuring for a noted foreign attraction-we suspect it is Rossi-for next season, which

he will manage himself. Rowe.-George Fawcet Rowe's new play, Two Lives, was presented at the Boston Museum on Monday last for the first time, and the critics deem it a success.

PURDY .- George Purdy, of the Rice Evangeline company, has been appointed to the stage management of that organization, in addition to the musical directorship. NICHOLSON.-Paul Nicholson has left the

business management of Curtis' Sam'l of Posen party and connected himself with the Hess Opera Company in a similar capacity. CLARKE.-John S. Clarke will remain in

America about four months, appearing in the principal cities only. He will leave for England in June next, but says he will return next Fall and make a longer stay.

SALVINI .- Salvini sat in a box at the Union Square last Friday night with Clizzola. He expressed in the most emphatic terms his delight at The Danicheffs. He considers it the best play, best played, that he has seen since he has been in America.

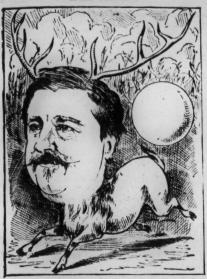
LEIGH.-Miss Dora Leigh, who has been ill at the Sturtevant House, in this city, has recovered completely and resumed her duties with the Madison Square traveling company. She has been acting altogether but three months. She has received excellent press notices.

CAZAURAN.-Cazauran's cheers, shouts and grotesque movements at the Salvini performance Monday attracted considerable attention. He thinks that Salvini is fifty years in advance of the American knowledge of art. That is why he shouted "bravo" so loud and frequently.

GRAU .- Robert Grau, advance agent of the Criterion Comedy Company, is said to have a remarkable memory, which was fully tested recently in Portsmouth, in presence o a committee, when he gave the number of his room, from memory, in all the hotels he has stopped at since last October, and in every case they were found correct.

McCullough .- John McCullough leaves his company in Nashville on the 2d of April, preparatory to his departure for Europe. W. E. Sheridan joins it on the 4th, taking Mc-Cullough's place, opening in Indianapolis on that date, and continuing the season. McCullough leaves immediately for this city, taking the steamer on April 9 for Lon don, where he opens on the 24th.

MARKHAM .- Pauline Markham (by courtesy of M. B. Leavitt, to whom she is under contract for the season of 1880-81), has been specially engaged by the Kiralfy Brothers, to appear as Stalacta, in the Black Crook, which will be revived in great splendor at Niblo's Garden on the 7th of March. Mr. Leavitt has courteously released her from her contract with him to accommodate the Kiralfys.



'Are you going to the ball this evening?"-OVID. Time was, not many moons ago, When man in search of dear delight, By laws of Elk was forced to show A talisman of mystic might, Which raised him to the Thespian level. And license gave for romp and revel.

A hat check was that potent prize (Not very many moons ago) But now the charm works otherwise. The ancient spell is broke, and lo! The time-worn talisman's outwitted: with dollars three the world's admitted.

I felt a new-born sense of fame When with my purchased mark of glory I passed the portals and became An Elk, elate though transitory. With Elks to sit, with Elks to soar, Could thirsting mortal ask for more?

It is a startling task indeed, And loth I am to undertake it, To tell the tale for all to read Of Joy made mad-and how they make it. I can but pause with stricken tongue And think how much remains unsung.

"Who are the Elks?" They are a band Of undisputed benefactors, Who show the triumph vastly grand Of "artists" over merely "actors." Who hold up to the casual glance The potent sway of "song and dance"

Who teach us Art's exactest worth, The vain pretense of schools and scholars, The empty show of name or birth. (And all of this for these few dollars). Who make us feel how keen a master Of human souls is TONY PASTOR.

And here it was I came and wondered, And saw and felt as in a dream, How many a time and oft I'd blundered In thinking Tragedy supreme. I saw by Fancy's power beguiled, Salvini yield to JOHNNY WILD.

I saw the minstrel in his splendor; The end man arch and proud of mien; The sock and buskin's must surrender To banjo, bones and tambourine. I felt how glad an Elk should be To know so great a thing was he.

Who were the guests that came, disported And swelled the throng of revelry? The classic names were well assorted; And yet it pained me much to see That one was absent 'mid the glare;

Our pride, our Lester was not there! Oh where doth noble Lester roam, "The flower of all his race; "So true, so brave, a Lamb at home,

"A lion in the chase." Ah, Lester, 'tis not sweet that thou Shouldst hide from us thy lustre now.

And thou, Delsartain, too, dost seem These Elkites festive scenes to shirk, Is it enough to send one gleam From all that light of HAZEL KIRKE! (Although of thanks our glad avowal We make for her-sweet SYDNEY COWELL).

And thou, of many temples priest, Whose gilded portraits lure the town. Thy presence for an hour at least Had given our scheme increased renown Behold instead that noble Roman, Thine alter ego, DANIEL FROHMAN.

These pillars of the world dramatic. These magnates high, why came they not To mingle in the wolrd ecstatic By Elk benevolence begot. Ah many were the voices speaking In question for the answer seeking.

Perhaps the matinee Salvinian, Where actors came to serve as bait, To catch the ticket-buying minion, Had caused these lights to hesitate. (But few diseases twice attack us, And for Salvini there rose Backus).

Whatever was the cause to make The Coghlans, Gilberts keep away? No single Elk there seemed to ache For absentees or show dismay. In fact each others' best society-They reveled in their own variety.

Wild was the torrent of delight, The wand of Pleasure swung untiring, To measures whirling through the night, And music by the band of Dyring. To paint the fourteenth year's bonanza, Compels a different style of stanza,

'Twas Valentine's night, And very polite Stood Cupid's apt ald in the lobby, With sweet souvenirs For all of the dears

(And the dears are young SANDERSON'S hobby).

And the boys of the Press United with stress In vowing the Elks ruled the city, No thinker can miss, GEORGE CLARK was upon the committee

It's needless to say An endless array Of viands were given for supper, And that after all Is the best of a ball— (A remark that is worthy of Tupper).

I do not incline To comments on wine, But this one LCAN'T keep in check. That really I never-

I think-well, however, We'll drink it, and say it was "Sec." For Faith, in a measure.

Is the root of all pleasure, And what we don't know we may think, A truth that applies To persons or pies,

To damsels as well as to drink. J. BARTON KEY,

Rolling in glee, Swore that the world was his oyster, He owned Olivette, His whistle was wet. He was making it moister and moister.

SHERIDAN SHOOK Quietly mixed it with water, He didn't care

Wno wasn't there, He was-and ready for slaughter. JOHN A. MCCAULL,

Gracefully tall. Gleamed like a torch 'mong the dancers, A stake he had got

In Widow Bedott, And proudly he tackled the Lancers.

Nothing at all, From the vast to the small, Did the Elks seem to want for the revel, There were angels of course,

In feminine force. And Howson, why he played the devil.

White Venus or black The floor didn't lack. (The latter suggestion, though saucy) Is brought to my mind

By two of a kind. By IMRE as well as Bolossy! I have not a word

To say how absurd, Like a sheep that had lost its custodian, One Mora looked down With a very dark frown, Like a negative wanting collodion.

Why T. HARRY FRENCH Should wish to entrench On a ground that to him is plebian. Was a puzzle to me. Except that, may be,

He might pose as a Swell European. A contrast, perhaps. To that wildest of chaps, Who buffets Luck's tide and her ebb,

Who being as Fresh As he can will enmesh The American coin in his web. To show that the dame Hasn't yet quenched the flame

That makes her young sisters grow meny, From Madison Square Mrs. ELDRIDGE was there And see.ned to be juvenile, very.

And so until the golden morn arose And dimmed the lustre of electric light; The bounding Elks dispelled their brothers woes,

Pursuing Joy with lusty appetite. And all night through, a thing of manly beauty,

WELSH EDWARDS stood obedient to his duty.

I drop my pen. My mind with sated zest Dreams of those hours that were too bright to last.

I feel how Charity outlives the rest And binds her votaries in a union fast.

I feel beyond affinity elective A closer charm in Brotherhood protective. SILAS DRIFT.

" Cervus Alces."

Monday night, at the Academy of Music, occurred the fourteenth annual ball of New York Lodge No. 1, Benevolent and Protective Order of Elks, an event of especial interest to the profession, inasmuch as the order is mainly composed of the disciples of Thespis and Momus. Heretofore it has been the custom of the Elks to give invitation balls, but the attendance was invariably so great that but little pleasure was derived by the participants. To overcome this, and to prevent invidious preferences in the distribution of tickets, it was decided to charge an admission fee of three dollars, which had the effect of lessening the attendance, and making the affair more enjoyable, and at the same time equally successful. The change was a salutary one, and met the approval of those who had the fortune to be in attendance on Monday night, while the receipts were largely in excess of those of the previous balls.

On Sunday, Jan. 23, the hall of the Lodge was thrown open to the public, for the purpose of auctioneering off the boxes. The amounts realized were considerable, as the following will show: Tony Pastor, Frank Girard, John Wild, Alf Burnett and John Reeves acted as auctioneers, and the boxes enumerated were disposed of to the following persons:

PROSCENIUM BOXES. B, Mr. Luxton, \$28.00; D, Nathaniel Dalton, 45.00; F, Joseph Waring, 90.00; K, T. Gallagher, 20.00; N, Nathaniel Dalton, 48.00; O, Adolph Georgie, 25.00.

ARTISTS' BOXES. Nilsson, Mr. Meyers, \$14.00; Kellogg, Mr. Cameron, 14; Patti, Thomas Leonard, 15.00; Mozart, Mr. Gregory, 16.00; Meyerbeer, Henry Peakes, 15.00.

BALCONY BOXES. 1, E. C. Chamberlain, 27.00; 7, Isaac Eaton, 19; 3, Louis Wehner, 23.00; 4, J. Wallack, 21.00; 5, T. Allston Brown, 17.00; 6, Benjamin Nathan, 17.00; 7, Mr. Hurd, 21.00, 8, J. Raymond, 18.00; 9, J. Allston Brown, 17.00; 10, Mr. McGraw, 18.00; 11, James Melville, 17.00; 12, J. Ward, 17.00; 13, Nathaniel Dalton, 17.00; 14, B. Nathan, 17.00; 15, B. Nathan, 19.00; 16, J. Howard; 18.00; 17, Tony Pastor, 17.00; 19, Henry

Sanderson, 26.00; 26, Dana, photographer, 21.00; 21, William Gray, 21.00; 22, W. Richardson, 17.00; 23, George W. Foos, 17.00; 24, H. O'Neill, 22.00; 25, Daniel Shelby, 20.00; 26, J. H. Girvin, 19.00: 27, J. H. Girvin, 18.00; 28, Maze Edwards, 17.00; 29, J. H. Girvin, 19.00; 30, Mr. Gander, 18.00; 31, Mr. Gallagher, 23.00.

SECOND Row.-Box 50, J. Alexander Brown, 14.00; 59, N. D. Roberts, 14.00.

MEZANNINE BOXES. Nos. 102 to 119, inclusive, with the exception of Nos. 103, 107, 109, 110, 116, were bought by speculator Nathan, four for 6.00, and nine for 7.00; No. 103, Mr. Stevens. 6.00; 107, Mr. Walker, 6.00; 109, Mr. Moreland, 7.00; 110, Mr. Roscoe, 7.00; 116, Mr. Blakie, 7.00.

The total amount thus realized was \$1,059.00.
THE BALL COMMITTEES.

The various members of the different committees were selected with a view to their fitness, and judging from the excellent manner in which the details were attended to, the appointments were judiciously made. Following is a list of the committees:

Executive Committee.-Chas. T. White, Chairman; Joseph F. Waring, Treasurer; Robert S. Martin, Secretary; Henry P. O'Neil, George Foos, John J. Tindale, Edward G. Gilmore, Benjamin Nathan, Frank Girard, Henry S. Sanderson, Louis C. Waehner, Jacob A. Hatzel, Edward S. Goss, George J. Green, John T. Reeves, Jr., Henry T. Dyring, Simeon F. McGraw, Welsh Edwards, Exalted Ruler of N. Y. Lodge.

Press Reception Committee .- John T: Reeves, Jr., Chairman; Louis C. Wachner, Henry S. Sanderson, Francis P. Osborn, John Koster, Felix G. DeFontaine, Simeon F. McGraw, John P. Smith, T. Allston Brown, William A. Richardson, Willis Van Tine, Timothy Stevens, George Clarke, John W. Carroll, Henry B. Coxe, Joseph W. Snannon, Vincent C. King, Albert Weber.

Reception Committee .- Frank Girard, Chairman; John F. Pool, A. C. Moreland, George W. Thompson, Edward L. Gaul, Edward G. Browne, Hugh P. O'Neil, Andrew J. Dam, Jr., Claude Goldie, James Donaldson, Jr., Charles Weeks, Mons. LaThorne, Henry A. Thomas, N. D. Roberts, William D. Smith, William D. Hager, Joseph C. Pinckney, Dr. M. J. Messemer, Charles Blackie, E. C. Chamberlin, Thomas Donaldson, John A. Ellsler, Jr., Thomas M. Fleining, George Green, Henry D. Laflin, George F. McDonald, Joseph P. McDonough, Antonio Pastor, William D. Currier.

Floor Manager-John Wild, assisted by John H. Girvin, John Queen, Archie Stalker, Thomas J. Leonard, James Rascovur, Dominick Leonard. Ninety-six persons were complimentarily named as the Floor Committee, while one hundred and eighteen were specially selected to act as a Police Committee, of which Capt. J. Brogan was chairman, assisted by Sergeants Joseph Douglass and William E. McMann.

THE DECORATIONS were not especially elaborate-on the contrary the building was quite bare of superfluous hangings and adornments, but being brilliantly lighted, its plainess was a decided recommendation. The only approach to ornamentation was a large, artistic painting of a huge elk. Over the stage, in front of this painting was the word "Elks," in miniature jets of gas, surrounded by a square frame. The effect of this device from the

auditorium was unique and pleasing. THE MUSIC was a commendable feature of the ball, and consisted of two bands, stationed on either side of the gallery. The dance music was under the able baton of H. T. Dyring, the conductor of the two preceding balls of the Elks, and consisted, so the programme said, of one hundred pieces. The selections were appropriate, and the popular music of the day was judiciously sandwiched between the abstruse numbers of classical composers. The promenade music was rendered by the Twelfth Regiment Band, batoned by F. Leibold, and was listened to with infinite

pleasure by the audience. THE SUPPER

Was excellent, and was provided by those invincible chefs de cuisine, Savori & Koch, in Nilsson Hall, adjoining the stage. The hall was handsomely decorated, large evergreens surrounding it, while calla lillies, pinks, grasses of various kinds, Japanese lillies, etc., ornamented the tables, of which there were forty-seven, each capable of seating eight persons. Small American flags shed a national halo over each table, and bouquets were placed in each glass. Fifty-five waiters were employed, the whole under the personal direction of the caterers. The supper was eminently satisfactory in all respects, and was liberally patronized by the vast attendance at one dollar per head. The following was the bill of fare:

BOUILLON ROYAL EN TASSE. CHICKEN CROQUETTES, OYSTER PATTIES, CELERY, OLIVES, PICKLES, SARDINES, SALMON A LA RAVIGOTE,
BONED TURKEY EN GLEE,

SIRLOIN OF BEEF & L'ANGLAISE,
TURKEY, CHICKEN,
WESTPHALIA HAM,
MAYONNAISE OF LOBSTER,
SANDWICHES VARIES,
CHARLOTTE RUSSE, CHICKEN SALAD,

VANILLA AND STRAWBERRY ICE CREAM, LEMON WATER ICE, LADY PINGERS,
MACAROONS, MOTTOES, KISSES,
FRUITS AND DESSERT, COPPER. WINES OF ALL KINDS.

THE PRESS.

The accommodations for members of the press were all that could be desired. A rumor got around about two o'clock that Sydney Rosenfield and Comley had been

small room to the left of the theatre as you enter was assigned to them, where an elaborate spread saluted the greedy, expectant maws of the "politic worms" that shed intelligence to the millions daily. Here all journalistic differences seemed to be buried, and reporter embraced reporter in brotherly love, while glass after glass of champagne, as it coursed down the immaculate shirt front, showed to what lengths the ardency of fraternal passion will sometimes carry us.

THE SOUVENIRS.

As each lady entered the hall she was presented with a coupon, which was redeemed at the Ladies' Bazaar any time after 12 o'clock. It is unnecessary to say this institution was liberally patronized. Some three thousand presents were distributed, after the manner of the German, every lady in the theatre receiving one. The great majority consisted of a tastefully-conceived papier mache elk's head, with a coating of silver bronze. This is the first time souvenirs of this character have been presented at a public assembly, and was a decidedly interesting

At about 11 o'clock the bands called the dancers upon the floor, while the large audience waited in anxious expectation. In a few moments several hundred couple were wending their wey around the vast floor in the grand march, led by the portly Welsh Edwards.

The toilettes of the ladies generally were not remarkable for beauty or richness, but there were a few exceptions. Miss Georgia Cavvan was attired handsomely in an embossed white velvet dress, walking lengthwhich became her petite figure. Miss Sydmey Cowell wore a piuk dammasse silk. Selina Dolaro was radiant in a pale blue costume en train. She displayed a number of handsome diamonds. Alma Stanley, who accompanied her, wore a rich, black satin evening dress, that befitted her statuesque beauty. Genevieve Mills was escorted by Harry Miner. She also appeared in black satin, with lace stems.

The wine room was crowded about two o'clock, and champagne flowed like water. Good order was preserved, however, and there were very few cases of excessive inebri-

WHO WERE PRESENT.

Among those who were present we noticed: Welsh Edwards, Mr. and Mis. Tony Pastor, George C. Jordan, T. Allston Brown, Joseph W. Shannon, Albert Weber, John F. Poole, Benson Sherwood, James Barton, John Howson, Catherine Lewis, Imre Kiralfy, Daniel Frohman, Harrison Grey Fiske, Georgie Cayvan, Bolossy Kiralfy, P. S. Gilmore, Mr. and Mrs. John Wilde, Mr. and Mrs. Francis P. Osbora, George Foos, Edward Gilmore, Henry Mann, John P. Smith, George Clark and Mrs. Clark, Vincent C. King, Sydney Rosenfeld, Howard Taylor, John A. Ellsler, Jr., J. P. McDonough, R. E. Stevens, John W. McAndrews, Cool White, William L. Bowron, Charles B. Griste. De Wolf Hopper, J. J. Buckley, John T. Raymond, Miss Courtney Barnes, Constance Hamblin, Josephine Craig, Guy Linton, J. B. Polk, Manager Gray of Newark, William Comley, Henry Crisp, Lewis Baker, Marie Jansen, Archibald Stalker, Nellie Stanley, Linnie Stanley, Nellie Morant, Prof. Goldberg, Kate Stokes, Maud Harrison, Mrs. Louise Eldredge, Mr. and Mrs. H. Lacy, Charles Leclercq, John Brand, J. J. Sullivan, John W. Thompson, Jerome Eddy. Thomas W. Burns, Gussie De Forrest, Mrs. Sanner, Sheridan Shook, Colm Anderson, Al. Parkes of the Mercury, William H. Forman, Clements of the Graphic, George Atwell Henry French, Mr. Johnson of the Union Square Theatre, John McCaull, the Mora's and Harry Ellsler.

The ball was the most enjoyable of any that has yet been given, and the capital arrangements reflect great gradit most the and Mrs. Clark, Vincent C. King,

that has yet been given, and the capital arrangements reflect great credit upon the various committees.

Points. Sheridan Shook sat in the wine-room and cracked a bottle with every friend that was

John Howson stuck religiously to the alleged Mumm's extra dry. He "never-hic mixed."
Welsh Edwards was radiant all the even-

ing. He showed his chronometer to wondering thousands.

Tony Pastor took Dan Frohman's party to Nillson Hall.

Waiter, here! Whist! Whist! That wine is queer. Whist! Whist! And everybody who heard it agreed with

George Clarke was most attentive to the representatives of the press. He acquired great skill at removing corks. Where was that Trojan, John P. Smith? Harry Sanderson's enjoyment was limited

uvenir room. Albert Weber's name was on the press

Aftert Weber's name was on the press committee, but the owner thereof spent most of his time in a proscenium box.

Henry French took an exceedingly pretty young lady to supper.

James Barton performed a difficult gymnastic feat at 3 a.m. He leaped from an upper box to the floor of the Academy, and lost a diamond stud and a pageous places.

it a diamond stud and a porous plaster on

the voyage.

John A. Ellsler, jr., came all the way
from Pittsburg for the ball.

Dan Frohman had the swellest little party

Several of the newspaper men who were on hand spent their time over-Savori's viands and—said nothing about the affair in their respective journals next morning. J.hn A. McCaull missed only one dance

on the list. on the list.

The ball closed at 5 a.m.—sharp!

The Hon. Charles Backus represented Salvini gracefully. His brother actor was compelled to leave the city after the professional matinee at Booth's, and could not con-

sional matinee at sequently attend.

The police got no supper, owing to a misunderstanding between the committee and Savori. The "finest" deserved reward for in which they carried

with paralysis. A

partially true. ;

John T. Raymond did not stay ball. He sat most of the time in his Four empty baskets of champagne counted in the press room at midnight.



The Elks' ball was admirably conduc It is not and can never become an impossocial event, but the efforts of Weish wards and the New York Lodge rid the affair of its previous promisenous character, and the attendance Monday night was eminently respectable. I should liked to have seen a few more celebrities present. but the effects of the purification hardly be felt until another year. The Elks are a band of jolly good fellows, and I wish them and their charitable deeds the full tide of success that they merit.

Mr. Abbey ought to have Bernhardt long enough to come back to New York, and lo after matters at Booth's Theatre. The programme maker was guilty of gross or lessness Morday night—the names of Miss Georgie Drewand another lady being entirely omitted from the house-bill. Such an on sion, it is needless for me to say, is hard on the artists, and reflects discredit on the management.

Great dissatisfaction is expressed the actors on account of the bad admi tion of affairs at the Salvini profession THE MIRROR last week predicted all this if the affair was brought down to the level of a speculation, and this prophecy has be more than verified. Mr. Daly was dissa fied with the location of the seats ass his company, and Mr. Williams ret them to Salvini's manager with this no

NEW YORK, Feb. 12, 1861. MR CHIEFOLA: DEAR SIR—I am directed i Mr. Daly to return the accompanying tie with his compliments, and to say he exp better seats for his company than those of the orchestra. Respectfully,

FRED WILLIAMS Mr. Chizzola called at THE MERCE office and explained that Mr. Daly's scats were located behind Wallack's and the Union Square companies. They were, he asserted, desirable seats. Mr. Casauran says that the Union Square company always is willing to play second fiddle to Wallack's, believing i proper to give way in all matters of etiq to the historic theatre of the country, I do not think that any good will come by continuing this discussion. It is only fair to suppose that Signor Salvmi himself was wholly ignorant of the manner in which things were conducted. It is a pity that all our actors could not have seen this great of living tragedians in his magnificent of formance of Othello. Those that did, he ever, have much to be thankful for.

It is safe to assume that nearly every reader of THE MIRROR in the United Stat has seen Harry Hunter's inimitable creati of the Lone Fisherman in Evangeline. Th will regret to learn of Mr. Hunter's death in Cincinnati at ten o'clock on Tuesday morning. Mr. Hunter had been ill for some days nati Hospital. He made a great stir in the silent part at the Fifth Avenue four years ago, when Evangeline was first done. He has been playing little else ever since. Rice's company heard heard of his death when they reached Lexington, Ky. They were greatly distressed, and paid a noble tribute to his memory by omitting their performance Tuesday night. A Mr. Schiller takes Harry Hunter's place. Gaunt Death has reaped a fearful harvest from the ranks of the profession within a year. The mortality among actors has been something unparalleled.

Edwin Thorne has left the My Geraldine party and has gone down to his country place at Tom's River, so he writes me from that place, to lay in a stock of ice for next Summer-wherewith, no doubt, to mix sundry tempting cold punches and other cooling things for the friends that visit him during the hot months. He says in his letter that his part in My Geraldine was cut down almost to nothing, and to be frank he went on a slight jollification one day and did not play at night. He had some words with Bartley Campbell and severed his connection immediately. He was in condition to go on, but this skirmish with the lean and hungry Bart. disgusted him, and prompted the action he took. "Mr. Campbell claims," he writes, "that he does not owe me salary up to the night I did not play. I differ with him; he does. I feel confident that you will see me justified." Ned has a capital reputation for truth, and I see no reason why Campbell should stoop to this sort of small business. A man deer not clevate his reputation by refusing to meet claims of this character.

People haven't got through talking ab that closest theatrical connection on reby which Haverly's Original Masted rived from England Monday night, at air o'clock, and played to a big house in Brooklyn, two hours later. Haverly's luck again

DRAMA IN THE STATES.

Hyers Sisters, 19th; Sarah Bernhardt, 25th.
Items: Sarah Bernhardt is coming, and
the tickets are only \$3; no price for a hightoned city like this.—John M. Kramer produces his new piece Detrich Out West on the
17th at Music Hall.—S. J. Muscroft, of
Drummer Boy fame, was in the city the past
week.—A. S. Burt, agent for R. E. J. Miles'
Revelors, was in the city on the 11th. Revelers, was in the city on the 11th.

Comstock Opera House (Theo. Comstock, proprietor; Frank Comstock, business manager): Aldrich and Parsloe 8th and 9th in My Partner, to good houses. The co. is not as good as last season's. Fanny Davenport in Pique, Camille, London Assurance and Oliver Twist 12th and 13th to very large houses; co. good. With the exception of Jane Coombs Fanny is the "largest" Camille ever seen here. Hyers Sisters, 14th; Haverly's New Mastodons, 16th; Harrisons, Photos, 17th; Jane Coombs, 18th and 19th; My Geraldine 22d and 23d; Sarah Bernhardt 24th, in Camille. COLUMBUS.

24th, in Camille. Grand Opera House (Col. Theodore Mor-Grand Opera House (Col. Theodore Morris, manager): Maginley's Deacon Crankett
co. played 8th and 9th to light business. The
play did not take well here. Coming: Prof.
Hartzman in magic, 14th; Strakosch and
Hess Opera co., with Marie Roze, in Carmen
and Aida, 15th and 16th; Robson and Crane,
22d and 23d; Baker and Farron in The
Emigrants, 28th, March 1 and 2.

SPRINGFIELD. Black's Opera House (George W. Emery, manager): Eli Perkins lectured 7th, to poor house; Fanny Davenport in Camille, 10th, to a fine audience. Clinton Hall's Strategists 11th—good house; every one pleased. Hyers Sisters' Out of Bondage (matinee and night), 12th, to fair houses. Coming: Harrison's Photos, 18th; Bartley Campbell's Geraldine,

Items: W. L. Ritter, the genial MIRROR representative at Dayton, O., was in town 8th.—Robert Curren, with Bartley Camp bell's Geraldine; Sam Harrison, of the Pho-tos, and Charley Mélville were at the Lagouda House the past week.

Biemiller's Opera House (William Steffle, manager): Maggie Mitchell in Pearl of Savoy 17th to large audience; her support was remarkably good. Company B's Minstrels (home talent), 21st; Janauschek, 23d. Academy of Music (Dan Lake, manager): Arrivals for Feb. 14: Lillie Conners, Senator Al. Adams, Bellinger Sisters, Bessie Dunham, Lizzie Coleman, Jennetta Snow. Departures: Carrie Ross to Cincinnati, and Ronaldo to Toledo, O.; business immense. Items: Manager Stoffle of the opera house plays Janauschek at Mansfield 24th, and Akron 25th. SANDUSKY.

AKRON.

Academy of Music (W. G. Robinson, manager): Aldrica and Parsloe, in My Partner, to a large house, 14th. Clinton Hall's Strategists, to small business, 15th. The Jolly Pathfinders met with a light house 17th; en-

tertainment good. Items: W. B. Farr's Athenseum is meeting with considerable success.—Rial's Humpty Dumpty billed for 19th.—Haverly's Mastodon Minstrels cancelled their engagement for 21st, coming later.—Charles H. Mathews, auditor for Abbey's three theatres, was in this city the latter part of the week. He was called home by the death of Mrs. H. G.

CANTON.

Opera House (Louis Schaefer, proprietor):
Scott-Paine Opera co. 7th and 8th, to poor business. Clinton Hall's Strategists 9th, to fair business. Pathinders, Scraps, to fair business, 11th. Nothing this week. Booked:
21st, Rial's Humpty Dumpty; March 3, Least Specialty co.: 4th. George S. Knight, in Otto; 8th, Howard's Uncle Tom co.; 11th, Mms. Rentz's co. We have no attractions between 11th and 22d of March and the 23d and 14th of April.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, proprietor): The Bernhart-Listeman Concert co. Tuesday evening, 25th, to the finest audience of the season. Coming: Sprague's Georgia Minstrels 18th.

Items: Sosman and Lander of Chica.

Tems: Sosman and Landis, scenic artists of Chicago, Ill., have been engaged to paint a new drop curtain for Wilhelm's Opera House.—Frank J. Aldrich is in the city. He will be with old John Robinson's show the coming "sasson." coming season.

RAVENNA. Reed's Opera House (C. A. & G. P. Reed, manager): Pathfinders in Scraps, to fair house. Performance good, especially the Fisher Brothers in acrobatic feats. Coming: Fisher Brothers in acrobatic feats. Coming: Bob Burdette (Hawkeye man) lectures 12th; subject "Home;" also Duprez and Benedict's subject "Home;" also Duprez and Benedict's Minstrels; no date given.

Item: Messrs. Reed are negotiating with Litta Concert co. for a concert some time in

Opera House (Ed. Kauffman, manager): Sprague's Original Georgia Minstrels, 15th. Hyers Sisters, 18th. Robson and Crane, 24th. Hazel Kirke, March 9. Herrmann,

Masonic Hall (Phil. Klein, manager): Emma Donaldi Grand Star Concert co., 25th

LONDON. Music Hall: Jane Coombs and co. come 22d for one night in Daniel Rochat. Duprez and Benedict and Vickers-Rogers cancelled

Pennsylvania.

Pennsylvania,

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): The Palestine Troupe of Arabs drew slim audience 8th. Booked: Harry Webber's Nip and Tuck comb., 17th; Ten Nights in a Bar-Room, by home talent, 18th and 19th; Janauschek, March 4 and 5.

Gem Theatre (M. J. Cain, proprietor): New people 14th: The Emeralds, Gibbons, Russell; Kennedy and Magee, song anddance: Milligan and Quinlan, Irish specialties; Pauline Bacheldor, vocalist; Howard Dorr and Son, gymnasts; Clara Cushman, refined songs; Eva Bennett, song-and-dance; Carrie Howard, character songs. Departures 12th: Jessie Boyd, DeWitt Cooke, to Buffalo; Louise Murie, Harry Shay, to Pittsburg; DeArley Sisters, to Erie; Dan Sully, Lizzie Daly, to New York; the Arada Brothers, to Washington, D. C.

Items: The Palestine Arabs filled the M. E. Church to repletion 7th.—Annie Hindiy, the dashing male impersonator, closed a successful engagement at the Gein Theatre 12th, and on the 13th departs for New York to attend the Elks' Annual Ball. From Gotham she goes to San Francisco to fill an extended engagement.

READING.

Grand Opera House (Geo. M. Miller, man-

READING.

Grand Opera House (Geo. M. Miller, manper): Howorth's Comedy co. to large busiper 12th. Booked: 14th, Mr. and Mrs.

Gree Rankin in The Danites; 15th, Asper 17th, DeMolay K. T. Entertain-

ment; 24th, Philharmonic Grand Carnival; 25th, Willie Edouin and co. in Dreams.

Academy of Music (John D. Mishler, manager): 7th, Harrisons to good business. 9th, Pat Rooney disappointed a large house by his non appearance. 12th, Banker's Daugh ter to good house. Booked: 14th, Gill's Goblins; 16th, Deacon Crankett; 19th, Harper Dramatic Association.

per Dramatic Association.

Item: Pat Rooney had a difficulty with his manager and has returned to New York City.

MEADVILLE. Opera House (H. M. Richmond, manager):
Miller's Uncle Tom's Cabin co. gave a
wretched performance 8th to a good house.
The people comprising this party are evidently amateurs, and the way they mangled
their respective roles was something terrifying. Donaldi Concert co. billed for 18th. Fanny Davenport, 24th; Janauschek. 28th

Items: The Opera House is sadly in need of new scenery and a thorough renovating. The baggage and scenery of the defunct Warner Baby Opera co., which was held in this city for a board bill, was forwarded to Syracuse 12th.—The Mirror is on sale at the Union News Company's office every

Friday.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): 8th, Miner and Rooney comb. appeared to good business. Pat Rooney had a disagreement with Miner, and left with his wife for New York before their arrival here, which hurt the business. The Harrisons in Photos, 12th, to good business. Booked: Tom Mack's Minstrels, 14th; Ben Maginley's Deacon Crankett (return visit) 15th; Charles Shay's Variety comb., 17th; Judge Torgee lectures 18th; Mitchell's Goblins, 19th; Pirates of Penzance, 21st; Madison Square co., 22nd, 23d; B., W., P. & W.'s Minstrels, 23d; Willie Edouin's Sparks co., 24th.

MAHANOY CITY.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Military Fair, 15th to 24th. Coming: Howarth's Hibernia, 25th; Bassett's Briba-Brac, 26th; Gus Williams, March 1; The Guv'nor, 12th; Charley Shay's Quinquplexal, 21st.

Items: C. P. Sabine, business agent for Cora VanTassel comb., was in town. Not being able to procure a suitable date, he gave us the go by for the present.—When your item relating to the death of Ella Mayor. your item relating to the death of Ella Mayo was read here, a Philadelphia drummer made some slighting remark about her, and was promptly knocked down by Frank McHugh, a young miner and admirer of the lady.

WILKESBARRE. Music Hall (M. H. Burgunder, manager): Collier's Banker's Daughter 8th, to crowded It is a real pleasure to witness a play of this description, especially when inter-preted by such an excellent co. as that of Mr. Collier's. 12th, Pat Rooney and co. to good house.

Items: As enthusiastic an audience as that which witnessed The Banker's Daughter is seldom seen in this city. The curtain had to be raised three or four times after each act, the applause was so great.—We are to have Olivette this month.

DANVILLE. Opera House (Frank C. Angle, manager):
Mitchell's Pleasure Party in Our Goblins,
10th. Extra good show to well-filled house.
Booker, Canfield and Lamont's Humpty Dumpty and Minstrel co., to medium business. Billed: B., W., P. & W.'s Minstrels extensively billed for 18th; Ward and Webb's Minstrels, 19th; Ben Magnley's Deacon Crankett, 27th; Gus Williams, March

Item: W. E. Sheridan cancelled date owing to Wilitary ball 22d. We expect him later in the season.

KRIK. Park Opera House (Wm. J. Sell, manager): Maggie Mitchell made her second appearance this season at this house in Pearl of Savoy to good business, 7th. Hindoo Jugglers to small house, 8th. Neil Burgess in Widow Bedott to fair business, 9th. Edith O'Gorman succeeded in filling the house. O'Gorman succeeded in filling the house, 10th, 11th and 13th, with her lecture of the "Escaped Nun." Booked: John B. Gough lectures 18th; Buffalo Bill, 23d; My Geraldine, 25th; Hazel Kirke. 26th.

Academy of Music (C. H. Lindsay, manager): Collier's Bauker's Daughter, 7th, to large audience. F. C. Bangs as Jehn Trebelow sustained his reputation as a sterling actor, and was well supported. The Harrisons in Photos, 10th, best burlesque entertainment. Miner and Rooney comb., 11th, to a large house, giving satisfaction.

Items: The hatchet was burled between Harry Miner and Pat Rooney in Scranton, on the 11th, and they have joined hands, forming a very strong combination. SCRANTON.

forming a very strong combination.

ALLENTOWN Academy of Music (B. J. Hagenbuch, proprietor): A \$500 house greeted Collier's Union Square comb. In Banker's Daughter 9th. The co., one of unusual strength, is composed of F. C. Bangs, Mr. and Mrs. Charles Walcot, Signor Majeron, and others of known merit. Miss Anna Boyle, who or known merr. Mass Anna Boyle, who has not as yet reached her 18th year, assumed the title role, giving an excellent rendition of a difficult character. Nothing new booked for February.

HARRISBURG. Opera House (H. J. Steel, manager): A co, under the name of Ward and Webb gave a poor minstrel performance, to a small house, 11th. Our Goblins, 12th, to medium business. This co. has been materially strengthened since they last appeared here. Booked: Ben Maginley, 14th; Dan-ites, 15th; B., W., P. and W.'s Minstrels, 19th; Gus Williams, no date as yet.

Music Hall (J. R. Ehret, manager): Miner and Rooney comb. to large house, 11th; co. fair. Pat Rooney did not put in appearance. 16th. B., W., P., and W.'s Minstrels, to good business. Booked: 21st, Deacon Crankett comb.; March 5, The Guvnor; 11th, Charlie Shay; 12th, Ho Hibernica; 16th, Fun on the Bristol.

EASTON. Able's Opera House (William M. Shultz, manager): Coilier's Banker Daughter comb. played to a good house, 10th. Pat Rooney is to appear with a large variety co. 14th. Madame Rentz' Female Minstrels, 16th; Willie Edouin's Sparks co., 22nd; and the Pirates of Penzance, 25th.

Academy of Music (William G. Elliott, proprietor): Mitchell's Pleasure Party in Our Goblins, 9th, to a fair audience. Our Goblins, 9th, to a fair audience; bad weather. Canfield, Booker and Lamont's Pantomime and Novelty co., 14th, to fair house. Booked: Hazel Kirke.

Opera House (R. M. Allen, manager):
Mme. Emma Donaldi Concert co. is billed
to appear Feb. 21; Widow Bedott, 25th.

G. A. R. Opera House (John F. Osler, manager): The Harrisons appeared in Pho-

tos 9th to excellent business. Billed: Gill's Goblins for the 16th. Booked: Ben Maginley in Deacon Crankett, 18th; Ward and Webb's Minstrels, 21st.

SHENANDOAH. Academy of Music (P. J. Ferguson, manager): Photos by the Harrisons, Feb. 11, to fair business. The performance was one of 'he best of the season. Booked: Howorth's Hibernica, 21st, Bric.a Brac, 22d.

Opera House: The Harrisons' Photo co. on 8th, to a fair audience; performance first-class and gave satisfaction. Booked: Ho-worth's Hibernica, 19th; Bassett's Bric a-Brac, 23d and 24th.

MILFORD.

Shubert Quartette to crowded house, 11th, at Town Hall. Booked: Burke's Tableau of Erin, 16th and 17th; Mrs. Scott-Siddons in As You Like It, 18th; Frank Beard, crayon caricaturist, March 2.

Music Hall (Charles Holmes, manager): Charley Shay's Quincquplexal to fair house, 10th. Ticket-of Leave Man, to good house, 12th. Coming: Our Goblins, 18th.

Rhode Island.

Opera House (George Hackett, manager):
Criterion Comedy co. in Freaks 7th to fair business. The troupe that performed here last season was much better in every particular. Pirates of Penzance by the Boat Club 8th to never havings. Haverly's Col. Club 9th to poor business. Haverly's Colored Minstrels 11th to good business. Com-

ored Ministres 11th to good dusiness. Coming: Scott Siddons, 14th.

Low's Opera House (William H. Low, Jr., manager): Hickey's Humpty Dumpty 12th to good business. Coming: 18th, Boston Museum co. in The Guy'nor.

Theatre Comique (Hopkins & Morrow, managers): Business as usual good. New people 14th: Four Eccentrics, O'Brien and Cagrew, Curdy and Hughes, Elsie Kruger, Lizzie Mulvey, Barney Fagan, May Arnott, three Milo Bros. Mary Milton retained formather week another week.

PAWTUCKET.

New Music Hall (S. F. Fisk, manager):
Mrs. Scott Siddons in As You Like It to a
large house, 7th. Bassett's Bric a Brac co.
to fair house, 9th. Ideal Opera co. in Fatinitza 11th, to a fair-sized audience. The selection of that particular opera proyed to be nitza 11th, to a far-sized audience. The selection of that particular opera proved to be a poor one, as our citizens have heard it repeatedly. Haverly's Colored Minstrels 14th, to packed house. Coming: Mrs. H. M. Smith's Concert co., 16th; Boston Museum co. in The Guv'nor, 17th; the operatic burlesque entitled Hamlet Revamped, by local talent, 18th for benefit of Pawtucket Boat Club.

NEWPORT. Bull's Opera House (Henry Bull, manager):
The New York Criterion co. in Freaks appeared 9th and 10th to fair business. Abbey's Humpty Dumpty has cancelled date.
17th, Fessenden and Whitneys Ideal Opera co. in the Chimes of Normandy; 27th, for the benefit of the Treasurer, William H. Westcott, Joseph Murphy and co. in Shaun Rhue; 12th, Mrs. Scott-Siddons as Rosalind in As You Like It before a large andience. You Like It, before a large audience.

Music Hall (C. H. Horton, manager): Music Hall (C. H. Horton, manager): Abbey's Humpty Dumpty 11th; good show to fair business. Coming: Haverly's Colored Minstrels, 15th; Mrs. Scott Siddons, 19th, and Denman Thompson, 21st.

South Carolina.

GREENVILLE.

Gilreath Opera House (Belton Gilreath, manager): Eleanor Calhoun appeared on the 2d as Juliet, in Romeo and Juliet, to one of the largest and most intelligent audiences of the season. After the performance she was serenaded at her hotel by a select party, W. A. Williams acting as spokesman. Miss Cal-houn responded in a few appropriate remarks. A large petition has just been gotten up and forwarded to Miss Calhoun, asking her to reappear. Many of our distinguished citizens were among the enthusiastic signers, and were lavish in their praise of her Juhet.

The Bergers came the 5th (Saturday night, and bad night South), to a \$260 house.

Items: Powers' Galley Slave, booked for 10th, failed to put in an appearance.—Manager Belton Gilreath has made many improvements on the Opera House, and Green-ville can now boast of having one of the

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): D'Oyly Carte's Opera co. gave the Pirates of Penzance 7th and 8th, to crowded houses. Lawrence Barrett in Yorick's Love, 9th, to a full house. Kate Putnam, 10tn, for three nights, to good business. Coming: Herrmann, 14th, 15th 16th; Tony Denier, 17th, 18th and 19th.

COLUMBIA. Opera House (Eugene Cramer, manager): Miss Calhoun 7th and 8th to the most fashionable audiences of the season. Her support was very good. Coming: Katte Putnam, 14th, 15th and 16th; Rice's Fun on the Bristol, 17th; Tony Denier, 21st.

Tennessee. NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): The engagement of John McCullough during the past week has been an eminently flattering success, both financially and artistically, standing-room only being placarded at the box office each night. His support is excellent. Arlungton's Minstrels billed for excellent. Arlungton's Minstrels billed for excellent. Arhugton's Minstrels billed for 14th and 15th. The Bernhardt's only appearance is announced for 17th. The advance sale of reserved seats took place on 12th inst. at public auction, the private boxes sold at \$155 and \$57 premium, and the choice of seats in the parquette and dress cirle sold for \$22 to \$23 premium over the regular value of chains in being \$29 to \$400 and \$400 terms. price of admission, being \$3.00 and \$2.00 respectively, about \$1,500 in all being sold, mostly to speculators. Kate comb. billed for 18th and 19th. Kate Claxton's

MURFREESBORO. Opera House (T. F. Henry, manager): Nothing since Charlotte Thompson, Ar-lington's Minstrels 12th; Rice's Evangeline has out some handsome paper for the 19th.

Texas.

Gray's Opera House (S. S. Ashe, manager): The Strakosch and Hess English Opera troupe returned here 5th, and gave a matinee, when Mephistopnels was produced to a slim audience, owing to bad weather. They cut the onera short Oliver Dond They cut the opera short. Oliver Doud Byron Sth and 9th, in Across the Continent and Ten Thousand Miles Away to big busi-ness, standing room being at a premium. Byron and his co. were tendered a reception before leaving the city.

Vermont.

BURLINGTON.

ciety, to good business. Booked: 20th, Abbey's Humpty Dumpty; March 14, Hav-erly's New Mastodon Minstrels.

LYNCHBURG. Opera House (T. H. Simpson, manager):

—Item: The opera house, since its opening two years ago, has been leased by a joint-stock co, whose lease expired on the 6th inst., the co. declining to make a new lease. The house will be run by the present popular manager, Mr. T. H. Simpson, as lesses, for the next year. This change will be an agreeable one to travelling companies, as under the old administration ten free tickets for the stockholders for each performance was one of the terms of agreement, which under the new will not be the case.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Lawrence Barrett, 7th and 8th, in Richelieu and Yorick's Love, to crowded houses. Balance of the week, Herrmann, to poor business. The Strakosch Opera co., which was announced for the 14th, 15th and 16th, have cancelled dates. D'Oyly Carte's Pirates of Penzance open 17th, for three

nights and a matinee.

Mozart Hall (C. L. Siegel, manager): The Listeman Concert co. drew a small house 11th.

West Virginia.

Opera House: B., W., P. and W.'s Min-strels gave one of the best performances that have been here this season; standing room orly. Mr. and Mrs. F. S. Chanfrau played two nights and matinee to good business. Annie Ward Tiffany comb., 14th and 15th. New people at the Academy this week are French and Ryan and Miss Lula Ward.

Wisconsin.

BELOIT. Opera House (S. J. Goodwin & Son. proprietors): Remenyi Concert troupe, 7th, delighted an audience which in numbers and mtelligence is seldom equalled in our city

The Rivals concert troupe billed for 19th; Minnie Palmer, 21st; Arabian Night, 7th.

Item: The funeral of the late M. C. Clement was held in the Opera House the 8th. The ceremonies by the Free Masons or this city were very impressive. The Rev. Dr. Kerr, of Rockford, made the address, and the music was by members of the Clement Bros.' Concert troupe. Mr. Clement was a man widely known and highly respected, and a Free Mason of high standing, having taken 33 degrees out of 35.

Grand Opera House (Jacob Nunnemacher, manager): Rice's Surprise Party for the past week has delighted lovers of extravaganza, with Revels and Horrors. The scenery was new and brilliant, the costuming magnificent, the co. splendid. Annie Pixley in M'hss for week of 14th; Thomas Keene 28th, week.

Academy of Music (Harry Deakin, manager): Prot. Bartholomew's Educated Horses remained four nights this week; they atremained four nights this week; they attracted good audiences.
Favorita Theatre (John Slensby, manager): Variety performance, and business good.

Items: Remenyi did not appear last Sunday, 6th, on account of being snowed in.—
The whale drew over \$10,000 into the coffers of Nunnemacher & Co., now in St. Louis.

MADISON. Opera House (George Burroughs, proprietor): Remenyl, the violnist, came 8th to a large and cultivated audience. His appearance here was the most notable event in musical circles that has ever visited our city. He returns in April.

OTTAWA. Grand Opera House (John Ferguson, pro-prietor and manager): Mrs. T. C. Watson's entertainment of readings and recitations 7th was attended by His Excellency the Governor General and suite and a large and fashionable audience. 10th, Our German Senator received an enthusiastic reception from a crowded house. C. L. Davis' comb

HAMILTON.
Grand Opera House (J. R. Spackman, manager): 9th, the Garrick Club made its first appearance this season in Sweethearts and Slasher and Crasher before a very large and fashionable audience. Receipts three hundred dollars. Performance very satis

factory.

Academy of Music (Joseph Kneeshaw, manager): 7th and 8th, Harry Webber in Manager): 9th Populations 18th Population manager): 7th and 8th, Harry Webber in Nip and Tuck, to fair business. 9th, Popular Dramatic co. presented Waiting for the Verdict to a good house.

BROCKVILLE.

Opera House (George T. Fulford, manager): Donaldi Star Concert co. 5th gave an enjoyable concert to a large and select audi ence. 10th, C. L. Davis to a large house.

Oofty Gooft on Der Dramp,

NUMMER SIXDEEN.

Sharley, you ifory handled, bearl inlaid, nickel bladed raskel, you look like you'd been keebing combany mit somevon dot vas doing a six days vent-like-you-blease valking madch. I dell you, old gendleman, you'm gidding along doo fur indo der sere und yaller to sod ub all nighd dribbing "dot lighd fandasdic heels," no madder vedder dot vas ad der Elk's Ball or anyvere's else. Bud I oxcoose you und I'm oney sorry dot I vasn'd in New York my ownself- to dook dot in along mit you. I hear dot vas a shblendid affair und dot efryding vent off shmood und elicand. Dere vas no doubds aboud dot, Sharley, der Order of Elks, exbeshally New York Lodge, nefer done anyding by halfs, und anyding dey undertook to underdake musd be a maggynificend success. I'm sorry dot I coodn'd peen dere on cound of my ongagemends in oder blaces. Beesness in frond of bleasure alvays.

Sharley, dot alvays gafes me goot bleasure ven I kin heard of a goot feller godding along, efen of I don'd made a cend myself. Now here comes von of der besd fellers der Lord efer led valk round, und he's peen making money dis season, und I'm glat for id, cause he deserfs efryding he gids, und more doo. Dis, Sharley, vas Jim Collier, of Collier's Union Shquare Combany, und of dere vas a more ubrighd, honoraple or nicer Howard Opera House (K. B. Walker, manager): 9th, Burlington Harmonic So-Maine, Florida to Michigan, New York to

Calafronia, und all der vay back agin, den I vood valk dree miles und a inch to got a glimbse of his feed und feadures. Jim vas a grade feller, Sharley, und he vas only habby ven he vas in New York. Vy, I bleef of der drutd vas knowed dot Jim Collier vood rudder been a lamb bosd in New York as mayor of any oder city. Und maype he don'd enchoy himself ven he vas here. Vy, he run in der oder day to shbend boud dwendy dree minudes mit his friend Shook, und he vas here yed, mitoud der shlighdesd idea of gidding away, neider. He's a goot feller, Shar-ley, und von of der few round here dot vill do to tie to.

I vas delling you some dime bime by dot I like fad fellers, cause dey'm goot-nadured und cholly as a general ding. Dey dook der vorld easy, und laugh und crow fadder on der shlidest brofoceshion. Dis fad raskel coming ofer from Sharley Collinses mit Nym Grinkle vas Len Grover, der audor of Our Pording House und dwo or dree oder wery suckcessful blays. Len dooks der vorld easy somedimes, bud for a fad man he does a heab of dall shkibbing around. He's alvays bissy, und he alvays is god blenty dime to joke und dell funny nannygoads und been soshiaple. He's had as many deadres as der vas figgers in der muldiblicashion dable, und I rudder dink he done boud as vell mit dem as any oder fad feller cood. Len vas nadcherly a goot-hearded, good-nachured sord of a feller, und I nefer heard anyvon say anyding gruel or harsh againsd him. He's a dib dop comedian, und I voodn'd be a dall surbrised to hear of him dackling Faldsdaff. Did you say dot vas doo din? I cuess nod; id dooks a man mit aferdulois to blay id.

How did you got along mit your walendine bisness? Did you sent many? No? Vell, I know bedder. You German silfer raskel, I seen you dumb more as dwendydree ledders in der lamb bosd box on der gorner of 14d shreed und Broadway on Monday morning, und I'm bedding dot efry plame von of dem vas walendines. Look oud, Sharley, my friend, dot she don't fool you. You know der olt song, "She's fooling mit you-drusd her nod a cend"? Vell, led dot be a varning. I'fe peen dere und I shboke from der card. I'll read you a leedle someding dot I wrid vonce ubon a dime, like dey say in der shdory books:

DOT SUNFLOWER. Ve meandered in der bier garten, Der shbarrows dem singed in der dree, My love she blucked a sunflower Und gife dot all to me; I kissed dot shweed sunflower Dear love, dot you gifed to me, Und dot shweed day in der garten I gifed my heart to dee.

Fife days in a dumpler of vater I sherished my flower mit bride, Und vatched und vatched by der hour Dem seeds a obening vide; Bymeby 'dvas a big sunflower-How ofden I'fe dunk dot over-Den I pud dot avay bedween der leafs Of a book mitoud a cover.

Fife years dot maid did held my heart In dot dumpler of her own, Dill dot beauidful bud of bassion had grown Such a nice sunflower full plown; She shniffed id's dender fragrance, Und den, oh, voe der day, She proke der dumpler of her heart-Und flinged my flower avay.

In a leedle book I vas reading lasd nighd, A drying my voes to forget, I durned a leaf und dere peheld My sunflower, my pet; Dot shboke boud der basd, of dot summer

day. bier garten vere dot grew: Und I sighed und gried o'er my flower dot died,

Und my heart dot vas died too.

So you don'd like id, eh? Vell, all righd. musd leaf you now, Sharley. Ife got to shkib to Prooklyn. I'm glat der Elk's Ball durned oud such a crand suckess. Nexd year of dey vill dook der Madison Shquare Garten und sharge den dollars a dicket dey vill fill id shuck full, sure.

The World's Metropolis. LONDON, Jan. 29, 1881.

For the last ten days John Frost has been playing the mischief with the theatres, not only in London but in every part of the kingdom. More than one establishment has found it necessary, or at any rate advisable, to close its doors for the five days that the heavy snow fall lasted, while those that remained open found business considerably below zero, like the atmosphere, for even the holders of "orders," which were scattered around broadcast, declined to face the elements even to enjoy the pleasure of witnessing a show for nothing. Many cases of derelict actors and actre-ses are to hand, as witness the case of Mr. James Fawn, hopelessly snowed in at his suburban home, and unable to keep his engagement in Drury Lane pantomime. The time drew perilously near for his appearance on the stage-not a vestige of him had been seen. What did young Mr. Augustus Harris, the manager, do? Why, he rose up and donned the missing James' clothes and played the low comedy part himself as naturally as if low comedy and not aristocratic villains were his particular line of business. From Drury Lane also do we hear of the remarkable adventure of Miss Kate Santley, who, quable to obtain cab, carriage, 'bus, or other passenger conveyance, made her tedious progress to the theatre in a slow-moving Pickford's van, the driver of which she had bribed with a heavy subsidy to convey her thither.

It was on the most terrible of the many terrible nights that we have recently been favored with that Ed in 300th made his first appearance in the part of Othello. Even allowing for the interest which Mr. Booth's assumptions now invariably occasion, it is not surprising that a very thin audience assembled, several of the critics being absent, although this disheartening condition of affairs did not seem to dampen the arder of the actor. It must be admitted that following immediately upon so wonderful a piece of acting as his Bertuccio, in The Fool's Revenge, Mr. Booth's Othello seems somewhat disappointing. In the first place his physique is hardly vigorous enough, and following out that view, his impersonation seems to lack something of the terribly passionate characteristics of the Moor. In this part, as in all others, Mr. Booth manifests the most distinguished dignity; but Othello, in certain scenes, seems to require less dignity than force. This lack of fire was also particularly noticeable in the scene with the drunken Cassio. In the more tender portions of the play no exception could be taken, and the entire assumption was marked by many beauties-particularly of elocution -that if it will not materially enhance will by no means detract from the author's reputation.

On the next evening (and so forth on alternate evenings) Mr. Booth played Iago. Here there can be nothing but praise accorded, the performance being excellent from beginning to end. The dress and makeup for lago are somewhat novel to English audiences, the appearance being particularly suggestive of one Mephistopheles, although, of course, this somewhat evident suggestion had no avail with the persons of the tragedy, inasmuch as they lived and walked and had their being long before the personal characteristics of his Satanic Highness were so familiar to the world. Mr. Booth is essentially an artist of detail, the very smallest matters receiving the most careful attention, and this is particularly noticeable in his Iago, which bristles with points that have hitherto been unsuspected. The performance, as a whole, runs Richelieu and Bertuccio closely, and these two parts are his admittedly most remarkable efforts in London so far.

To alternate the characters of Othello and Iago with Mr. Booth, engagement has been completed with Henry Forrester. This gentleman played lago to Mr. Irving's Othello at the Lyceum with such effect as to eclipse in some degree the great tragedian's fame. He repeats now a performance that is simply splendid. He is more of a soldier than Mr. Booth makes Iago, and is more palpably the hypocrite. He misses many of the little touches with which the American actor's Iago is redundant, but he gives a very vivid idea of the character. His Othello is scarcely so successful, being rather conventional, though his fine appearance and sonorous voice are considerable aids to a correct rendering of the part. In many scenes this robustness is of avail, but in others, generally those in which Mr. Booth appears to want force, this same vigor seems to tear his passion unduly to tatters. But although Mr. Forrester is not a star, he deserves hearty congratulation upon both the performances, one of which is at least as good as any at present to be seen upon the English stage.

The other characters were fairly represented, and that is all, excepting Mrs. Hermann Vezin, who plays the only scene that affords Emelia a chance with her usual power and effect. Desdemona has been entrusted to Maud Milton, who proves but a feeble representative, and Cassio in the hands of William Redmond, while not very bad, is neither very good. Roderigo is enacted by F. Charles, which is not particularly satisfactory, and the rest of the characters are played by Messrs, Gertharne, Beverly, Ryder. Beauchamp and others with no astonishing effect. In the last act, the bed being arranged on the prompt side, much of the effect of the scene is lost to exactly half the audience. In other respects the mounting is excellent.

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The Olympic Theatre has once more opened its doors, this time with an entirely new and original comic opera entitled Lola, the Belle of Baccarato, written by Frank Marshall, and with music composed by Signor Antonio Orsini. Frank Marshall, who is not unknown as the author of a successful drama called False Shame, has apparently attempted to enter the field that has been for so long in the possession of Gilbert and Sullivan, and seems to have failed almost as much through a want of self-confidence and a fear of treading on the corns of individuals as for any other reason. The scene opens in Baccarato. a small principality on the Mediterranean, the ruler of which, with a view to the improvement of affairs generally, has rented his palace to a company who propose to carry on gaming. Besides the heavy rent demanded and paid in advance, much good may be expected to accrue to the townspeople from the crowds of English who will rush thither to enjoy a relaxation that is forbidden in their own country. By the first train arrive crowds of tourists, and the editor of a society journal called "Virtue, price 6d.," a character which might have been made most effective, but which, after singing a mildly-satirical song, entirely loses its individuality and becomes of no particular moment. The visitors are speedily followed by a young lady, who, being without escort, is about to be conveyed to the frontier in accordance with the regulations for morality made and provided, when the Prince espying her falls in love and becomes her escort himself. The editor of the society journal also gives birth to a sudden affection for the lady, who turns

out to be Lola, but what Lola may be otherwise does not appear. The Prince and the editor, smothering their mutual jealousy, effect a plan to break the bank and provide her with funds. After this a young gentleman, whom Lola calls brother, but whom the audience recognize under a more intimate relationship, makes his appearance, and things begin to get mixed. By the end of the opera (which is in two acts) they are more mixed than ever, it being understood, however, that Lola and the young gentleman, having stirred up a revolution and led it to a successful termination, mount the princely throne of Baccarata. The story which begins so well leaves off badly. The dialogue is not very brilliant, nor are there any situations or incidents of particular brilliancy. The music, while bright and agreeable, is not remarkable in any degree. There is one number that is very tuneful and clever, and as it occurs early in the opera raises considerable expectation. These expectations are unfortunately not fulfilled. The singing and acting of the piece is very good in the instance of E. Rosenthal, who plays the Prince, and very middling in the instances of De Lange, Lewens and Walsham, as, respectively, the Editor of Virtue, the Lord Chamberlain and the young gentleman. As Lola, Elinor Loveday appears with some success, singing very well indeed, and wearing some very elegant dresses. A number of other charming young ladies also appear in costumes of exceptional elegance, while there is the necessary framework of that feminine display to which costume lends very little aid indeed. Signor Orsini, the composer, conducts the efficient orchestra. W. C. T.



"The play's the thing."- HANLET.

At Booth's, Monday night, the Gosche-Hopper company appeared in One Hundred Wives, a comedy-drama by a journalist named Runnion, who bails from Chicago. The piece is made up of materials somewhat similar to those employed in The Danites. but it is thoroughly lacking in the poetic element injected into the latter by the Poet of the Sierras. The only value this piece could possibly have is in its treatment of the question of Mormonism; but the author's view of the subject is no more to be looked at seriously than is Mrs. Stowe's Uncle Tom's Cabin and its sermon against slavery. The play is exciting to the gallery, but the more aristocratic patrons find little to enjoy in sensations of this character. One Hundred Wives is not a subject for thought or criticism, and we will dismiss it with a few words about the acting. It may draw on the road or in city theatres where sensational drama rules supreme, but it is entirely untitted for an establ shment like Booth's Theatre.

De Wolf Hopper is an exceedingly clever young actor, but we liked him better when he last played here in Our Daughters than in a rough and tumble part like Confucius McGinley. His dialect was rather shaky at times. Frank Weston played Edward Bradford admirably. Alexander Fitzgerald made Elder Besum a strongly-outlined character of uninviting proportions. Georgie Drew Barrymore surpassed all her previous efforts as Elsie Bradford. She is unfortunate in possessing an immobile face little adapted to the expression of emotion, but she acted with care, and was generally commended. Vivia Ogden, a precocious childactress, played a little girl with remarkable intelligence. The rest of the company calls for no special mention. One Hundred Wives will remain two-and possibly three-weeks at Booth's, when Michel Strogoff will be ready for production.

Neil Burgess appeared as the Widow Bedott Monday night at the Bijou before a large audience, and repeated his previous success here in the role. He has a good company surrounding him, and his quaint impersonation is well worth seeing. Mr. John McCaull has resumed control of the pretty theatre.

Rose Eytinge played East Lynne at the Standard Monday night. Thursday and Friday the theatre will be closed, and Saturday evening the first performance of Billee Taylor will be given. The argument of the operetta runs as follows:

The time of the opera is about the beginning of the present century, giving an opportunity for the introduction of quaint manners, music, and costumes of the day, which lend themselves readily to uses of the author, and add in no small degree to the picturesque situations of the story.

The first act passes on the shore of Southampton water, in a pretty garden, where Billee Taylor is wont to pursue his daily avocation, for the hero is a "virtuous gardener." But to-day he is not working, for presently he proposes to lead to the altar pretty Phœbe Farleigh, a young village maiden to whom he is betrothed. The village girls are gathered to congratulate in song the young couple, and Billee comes forward to proclaim in verse that "Virtue is its own reward." But the course of Billee's true love does not run smooth, for he has a rival in the person of Christopher Crab, an ancient

schoolmaster; and further to complicate affairs, Phœbe has a rival-no less a person than Miss Arabella Lane, the daughter of a local dignitary, Sir Mincing Lane, "the selfmade man."

Arabella has tried to win the susceptible youth Billee by surreptitiously supplying him with delicacies, in the shape of beef and beer, left slyly in the house where his gardening tools are kept, the entable on this occasion being replaced by a five-pound note and a lock of the lovely Arabella's bair. She appears on the scene and is informed by Billee that he has spent the money thrown away the lock of hair, and will wed none but the pretty Phoebe.

Presently a number of charity girls from the charity school near by come forward to sing the song of "The Simple Young Gardener," and when Phœbe appears they proceed to wish her all sorts of good fortune and present their little gifts. Phoebe in turn impresses upon them the necessity of following the principles that have guided her. They are so pleased with the advice that they proceed, in unison, to tell what those principles are. One is always to make the best possible use of the eyes, and another, the chief one, in fact, is to strive to get established as a well-to-do wife. The demure damsels at the end are abashed at their own boldness in practising the first article of their creed, and over their eyes in a very comical fashion.

We now make the acquaintance of Capt. the Hon. Felix Flapper, R. N., of H. M. S. Thunderbomb, who appears in company with Sir Mincing Lane. The latter, who is the patron of the charity school, exercises his privilege of kissing the girls all round; the captain, not to be outdone in gallantry, following his example, both getting in return a "charity-bob" and a "thank you, sir." In order to encourage the young people Sir Mincing Lane sings them the song of "The Self-Made Man," the captain meantime making hot love to Phœbe, with whom he is smitten, but who repulses his advances.

Now there are three people interested in the removal of Billee; the captain, the schoolmaster, and Arabella. These three conspirators plot revenge, and by their intervention Ben Barnacle, the "bosun" of the Thunderbomb, who has come on shore with his press gang, is instructed to impress and carry off poor Billee. Before this is done Barnacle (akes the opportunity to relate his own love experiences, and in his song "All On Account of Eliza," we get one of the merriest numbers of the whole work. It is intensely comical in action and expression, and is supplemented by a curious chorus and refrain. Just as Phoebe and Billee. attired in their wedding garments, are about to proceed to church, they are seized by the press-gang, who have also captured the schoolmaster, and the act closes with the repetition of vows of constancy on the part of Billee and Phœbe, a tender leave-taking by Eliza and her old flame Barnacle, and a rousing farewell by all the sailors to their sweethearts left behind.

Two years are supposed to elapse before the action of the second act. The scene opens upon a beautiful setting of Portsmouth harbor, with H. M. S. Thundercomb at anchor; other ships hoisting their sails and moving out to sea. An animated scene it is, with the sailors and their sweethearts preparing for a merry-making. The fun begins by a hornpipe dance by two natty sailors, the ship's black cook joining in with astonishing dexterity and agility, amid the cheers and bravos of the jolly crew. Crab, who has become a tarry salt, unbosoms himself in a song, "The Poor Wicked Man," deploring his fate in finding no chance to become a vil-

Arabella Lane, having made good use of the opportunity offered by the absence of Phœbe, presses her claims on Billee's affection, who is disposed to yield and wed Ara bella on condition that her "father comes down handsome." At this juncture Phæbe, who, in search of her lover, ran away to sea, followed by her companions, the charity girls, makes her appearance in the dress of a common sailor and answering to the name of Richard Carr. She fails to pay proper reverence to Billee, who in a song teaches the respect due a lieutenant from a common

Upon the disappearance of Billee, Capt. Flapper confesses to Susan, in the presence of Richard Carr, the love with which Phœbe inspired him, and communicates the intelli gence of Billee's approaching marriage with Arabella.

Sir Mineing Lane has become a commander in the volunteers, and now appears at the head of his company, and endeavors to persuade some of the sailors to join his command. Phoebe offers to join as a recruit, when she is claimed as a messmate by Barnacle, at the head of the sailors, and a quarrel ensues. Capt. Flapper enters, and, to quiet them, sings a song, saying that all this is the result of "Love, love, love!"

Christopher Crab incites Phæbe to revenge herself upon her faithless lover Billee. The opportunity is given by the entrance of Billee and Arabella. Crab meanwhile climbing a lamp-post to have a view of the expected combat. She fires at Billee, but her aim is spoiled by the "Bosun," and the shot strikes Crab, who disappears overboard. Phæbe is seized and about to be executed out of hand, but is released on declaring herself to be a woman. Crab is fished out of the water, and appears with a letter in his hand from the Admiral, saying that Billee Taylor is a coward and unworthy of rank. He is disrated and his rank bestowed upon the faithful Phæbe, who rewards the gallant

captain by her hand in marriage, and the opera ends with a chorus declaring that

Love, the first-born of creation, The God of every nation, In each and every station, The ruler of the universe is Love! Love! Love!"

The cast that will interpret the opera con sists of the following:

Captain, the Hon Felix Flapper, R. N., of R. M. S. Thunderbomb..., Mr. J. H. Ryley

(His first appearance in America.)
Arabella Lane, Sir Mincing Lane's Daughter. Miss Alice Burville
Phæbe Fairleigh, a Village Malden,
Miss Carrie Burton

Miss Carrie Burton
Susan, another Village Maiden.
Miss Rose Chappelle
Eliza Dabsey, Phœbe's Aunt,
Miss Nellie Mortimer

The Rentz Santley Novelty Troupe, without Rentz and not the faintest trace of Santley, is drawing very good houses to the Windsor. There is a bewildering array of feminine charms, and a portion of the "Espanola Ballet" has been recruited into the company. Lisa Weber is the burlesque star of the troupe. Rosa Lee, well known to East side audiences, is one of the best among the Novelties. Lu Mortimer, who is dropoing into embonpoint, sang very nicely in the first part. May Ten Broeck, a very stout lady with a husky voice, displayed great activity, considering her weight. Lew Benedict has a new stump speech. The programme is overweighted with skiptomania. "Skiptomania" is rope skipping, done by young ladies who can do little else. John Henshaw is a good baritone, and was very funny in a sketch of the Romeo Jaffier Jenkins' order. Altogether the Novelty troupe gives a very clever vaudeville. There are some very strong attractions booked for the near future at the Windsor, including Gus Williams, the Mahn Opera Company, Lester Wallack, etc.

Needles and Pins was revived Monday night at Daly's and was played with all its former dash .- Rosedale was played by Mr. Wallack at the Grand Opera House Monday evening .- Olivette has packed the Fifth Avenue with elegant audiences all the week. -This is the last week of The Galley Slave at the Fourteenth Street Theatre. Next week jolly Nat Goodwin arrives with Hobbies .- Where's the Cat? will make way shortly at Wallack's for The Upper Crust, in which Elton has what is currently termed a "fat" part .- This week sees the last of the Black Venus at Niblo's. Next Monday The Tourists commence a two weeks' engagement.-Raymond is drawing excellent houses to the Park .- The Danicheffs is enjoying something of its old time favor. The special Morris matinees continue to be large ly patronized.

-The Vokes will arrive in April and begin their season under John Stetson at the Boston Globe.

-Major Charles E. Pearce has brought suit against Charles A. Spalding, proprietor of the Olympic Theatre, St. Louis, for refusing to sell him certain seats for the opera season, which began this week. The Major states that he was the first person at the hovoffice as soon as it opened, and found five rows of seats stricken off the box-sheet; and he now proposes to test the question whether the seats in a theatre can be disposed of pri-vately before the public sale is made.

Wallack's. LESTER WALLACK... Proprietor and Manager Every evening at 8, Saturday matinee at 1:30, the last great London success,

WHERE'S THE CAT!

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The Press and Public are unanimous in stating that this lady is one of, if not THE Best Leading Lady they have yet had on the Pacific Coast.

PROFESSIONAL DOINGS.

-The Soldene troupe is singing Olivette

-Florence will return to this country with -\$20,000 is the net profit thus far of the traveling Hazel Kirke party.

-Lawrence Barrett will join his wife and family in Germany next June.

-Mercurial fire alarm tubes have been put in the Academy of Music, Chicago. There will be but nine people in Wo-man's Love—a bonanza for the road.

—Byron's Upper Crust is being rapidly pushed forward for production at Wallack's.

—Forty shows—good, bad and indifferent —have visited Pottaville, Pa., thus far this

-The matinees were all poorly attended last Saturday, owing to the disagreeable

-James O'Neil and Agnes Booth are playing The Celebrated Case in Boston this

—Daniel Hopkins, the agent of Leavitt, is ill with pneumonia at the Sherman House, Chicago. —It is said that Salvini will go to San Francisco at the conclusion of his Eastern engagements.

—Ada Cavendish, we are pleased to state, is rapidly convalescing, though still too ill to leave her room.

—A benefit in aid of the mother of the late Ella Mayo will be given at the Grand Opera House this afternoon.

—J. N. Free, of Chicago, has purchased the Richmond (Ind.) Opera House, and pro-poses to remodel it.

-Mitchell Bnaner, the precocious juven-ile violinist, has arrived from California and is playing in Chicago.

—A dramatization of Sardou's comedy, Divorgons, is being made by Bolton Rowe. French has one version for sale.

The Mirror has five clergymen, one Jewish rabbi, one nun and a Theosoph among its regular subscribers. —A shoemaker garnisheed Ed Thorne's salary at Hooley's Theatre, Chicage, last week, for an old bill for boots.

-Thomas Maguire, manager of Baldwin's Theatre, San Francisco, left New York for that city suddenly on Friday night.

—Commodore Nutt is organizing a variety company to take the road. His recent ex-perience with a drama was not a paying

-Norah Bartlett, a Boston debutante, who made a success in The Guv'nor in that city, has been engaged for the Museum company

-Lytton Sothern will probably play in this country next season in the new comedy written for his father by W. S. Gilbert, called Shognor's Fairy.

—A large white granite cross has been placed at the head of the grave of Adelaide Neilson in Brompton Cemetery, London, replacing the wooden one.

The poet Bryant begins a poem: "I saw n actor on "ier." Even if William did an actor on see him, it wa-the poor fellov him, it was exactly the thing to give y at such a solemn time.

Herne's lieur's of Oak company were

snow-bound at Cedar Rapids, Iowa, at last accounts, and the agent writes us that it is impossible to tell when they will be able to

-Susie Kerwin, the soubrette, is playing Betsy with Martini's Around the World com-pany. She and Mose Fiske make the comedy es assume proportions not hitherto seen

—Jarrett's Fun on the Bristol party were detained between Mobile and New Orleans last week by the railroad being washed away, and were unable to fill several dates in Alabama.

-Frank Mayo is negotiating for a strong company to support him next season in the legitimate. He has in view George Boniface, Frank Aiken, Frank Mordaunt, James O'Neil and others.

-At Tony Pastor's the other night, when Derica suppose to the amusician at the company out to a musician at the company of th

Dyring sung out to a musician at the extreme end of the orchestra to "strike the lyre," a whole row of politicians in the front seats dodged as quick as wink.

lyre," a whole row of politicians in the front seats dodged as quick as wink.

—Annie Pixley's receipts this season throughout the South have surpassed those of Lotta, Maggie Mitchell and other old-time favorites. The lady is esteemed by managers one of the best-paying stars in the United States.

—A member of the Rice Evangeline Party writes The Mirhor from Cincinnatias follows: "Although an irresponsible dramatic sheet had us in the list of companies to close soon, yet our business and dates ahead don't look like it. Mr. Rice told me this morning that he had just fixed a week in April at the Windsor Theatre, and a Cauadian tour to follow. With the exception of the commencement of the season, when we were East, and striking torchlight processions nearly every night, we have had a prosperous season, and there are a number of our best dates ahead yet. Accept my good wishes the welfare of your paper, which, I

think, is conducted on an honest and straightforward system, and the only paper, with the exception of the London Era, that I have ever advertised in."

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TRUTH RISES AGAIN."

Early in September, 1880, I entered into a contract with Thomas Maguire, Manager of Baldwin's Theatre, San Francisco, by which it was agreed that he should furnish railway and sleeping car tickets and transportation of baggage from San Francisco to Chicago, for forty people (the number composing my Grand English Burlesque Opera company), the tickets or their equivalent to be in Chicago four weeks previous to the opening of my company in San Francisco, and gave it as his opinion that the tickets must be in Omaha, and insisted upon my taking the company there. I declined to do date of said opening being fixed for May 16,

At a subsequent meeting with Maguire, to At a subsequent meeting with Maguire, to suit his convenience, I consented to change my opening date to Feb. 7, and a second contract was entered into to that effect. The tickets, according to this second contract, were to be in my possession Jan. 1, 1881, at New Orleans, Louisiana.

While my company was playing in Chicago the last week in November or the first week in December, I met Joe Brooks, who, during a conversation with me in regard to

week in December, I met Joe Brooks, who, during a conversation with me in regard to the withdrawal of The Passion Play, said: "Oh, Maguire hasn't a dollar—he's broke; but as he has contracted to send your tickets four week's ahead you'll be all right."

Upon my arrival in Cincinnati, Dec. 6, 1880. I wired Maguire as follows: "Rumor says you are unable to carry out your California contract with me. How's this:" The following answer came immediately: "I'm astonished you should send such a telegram. You HAVE TO HAVE your tickets a month before. Rest assured they will be on time, Write particulars, (Signed)

I at once wrote particulars, and received

I at once wrote particulars, and received the following letter from Maguire in reply: the following letter from Maguire in reply:

"M. B. Leavitt, Esq:—I am surprised and astonished to see your dispatch. Well, I can easy guess the cause of it. From a party who belongs to Locke & Haverly. Now, just let me know by return mail if I aint right. The same parties advised Colville to go to Locke, and by writing to Colville you will find out it made \$20,000 difference to him. I have no object in fooling with you, and you can rely on your contract being carried out. I want you to answer this letter on receipt, and let me know who your informer is, and whether nis name aint MILES. Hoping this is, satisfactory, I remain yours (Signed) T. MAGUIRE." Hearing nothing from Maguire at New Orleans Jan. 1, 1881, and receiving no tickets according to contract, I wired him: "No tickets here; where and when will I receive them?" After silence on his part for four days, during which I had sent him a half dozen telegrams, I received the following:

days, during which I had sent him a half dozen telegrams, I received the following: "Maguire will arrive to-night and answer your dispatches. (Signed) FRANK L. GOODWIN." Two days elapsed, and, not hearing from him, I wired again. At last he replied: "Impossible to furnish tickets at present." I answered: "This is no satisfaction to a will you fulfill gentracture."

replied: "Impossible to furnish tickets at present." I answered: "This is no satisfaction to me. Will you fulfill contract or no?" He replied, "All right; everyt ing shall be as you desire. Don't force me to receive any more people than is necessary. You will positively receive tickets at Louisville."

Upon my arrival at Louisville there was a repetition of the story. It was the same old game—no tickets nor explanation, with the exception of a ticket that my agent received in Chicago for San Francisco. I wired Maguire: "If you are not able to carry out contract let me know at once, so as not to have this expensive company on "ny hands without dates ahead." I received no message from Maguire until I reached Milwaukee, when, two days before the company was to start for San Francisco, reached Milwaukee, when, two days before the company was to start for San Francisco, I received the following dispatch from Maguire: "Am I in time if I meet you in Chicago, and furnish transportation satisfactory?" To which I replied: "Yes; come to Chicago immediately with transportation. Company ready to leave for San Francisco Friday." The same day I received a message from Mr. J. R. Wood, Gen'l Pass. Agt. C. B. & O. R., Chicago, which read as follows: "I have orders to furnish you 38 tickets to Council Bluffs. Please call." I called upon Mr. Wood to ascertain why the tickets had not been issued to San Francisco.

I have exposed Maguire's contemptible action to me in the public prints.

arrived and expressed great surprise at my not having received tickets for San Francisco, and gave it as his opinion that the tickets must be in Omaha, and insisted upon my taking the company there. I declined to do this, but telegraphed to Omaha and received from Mr. C. S. Stebbins of the U. P. Ry.: "No order received for tickets to Frisco for Leavitt's English Opera Co." I then saw clearly through the whole scheme. Maguire had furnished me transportation to Omaha, thinking if I went that far and found no tickets for the remainder of the trip, with my company on my hands, and no dates ahead, I would be forced to pay my fares through to San Francisco. It's nephew, Goodwin, seeing I was determined not to leave Chicago until through tickets were furnished, telegraphed Maguire: "What is to be done? Leavitt positively refuses to go unless through tickets are furnished to him here. Entire company are here and ready to start." To which he replies, and shows Maguire's dirty work: "Offer Leavitt two-thirds gross receipts; he to pay fares, or advance fares, and take out \$100 a night, or he can take the theatre at rental." To which I answered: "I will not deviate one item from the original contract. What do you mean by such treatment?" No reply came that day, but the following message was received from San Francisco the next day: "You advance for thirty tickets to San Francisco. I guarantee you get back your money. (Signed) E. J. Baldwin, per Alexander McAbee." The offer made in this dispatch I declined as in the previous case. The following telegram Goodwin received from Maguire on Tuesday, Feb. 1: "If Leavitt refuses to go, get back tickets to Omaha and come home immediately." I immediately wired Maguire, and for the last time, as follows: "I do not refuse to go, but must have through tickets. A nice position you have placed me in. refuse to go, but must have through tickets.

A nice position you have placed me in.
Company idle without dates ahead. What
do you intend doing? Answer quick."
Goodwin then started for New York, and before leaving acknowledged to me that Mahad no money, but that he had depended on a New York sporting man to put up \$5,000 for him, but this party failed to or him, but this party failed to come to time when called upon by Maguire. No answer ever came to the telegram above quoted, and Maguire, by his contemptible action, had left an expensive company of forty people in Chicago on my hands. I was therefore obliged to lay the company up ten days until I could arrange such dates as the lateness of the season would admit of.

It is plainly visible they there was no expense. It is plainly visible that there was no ex-

It is plainly visible that there was no excuse whatever for Maguire's contemptible action, as I had given him ample time by frequently telegraphing him inquiring if there was any possibility of his being unable to fulfill his part of our contract.

Not satisfied with breaking his contract, he attempts the lame excuse with the dramatic papers that my company had disbanded in Milwaukee, and that I had lost my best people. He knew this to be a falsehood, as every member of the company whom he wished me to take to San Francisco remained in Chicago with me until his final despicable

I have exposed Maguire's contemptible action to me in the public prints. I have exposed Maguire's contemperate at the I have exposed Maguir

OLIVETTE."

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Brooks & Dickson booked Aldrich and Parsloe in Syracuse. Mr. Lehnan ignored the whole affair: said they had no authority whatever. When the time came to play things were—well, guess.

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GLOBE DEMOCRAT: Haverly's New Mastodons had another crowded house last night, with a large attendance of ladies. The entertainment, which is new, pleased everybody Many of the artists were rewarded with double and triple recalls. They certainly are a great success and will do a big week's business

THE REPUBLICAN: Haverly's New Mastodon Minstrels, under the management of J. H. Mack, are playing to crowded houses, notwithstanding the very inclement weather. A noticeable feature is the number of ladies in the audiences. The performance is very inviting to first class patronage, all features having a fresh and high tened air about them. The veritable forty contains excellent talent, and large business for the week is assured.

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READ! READ! READ! No prejudiced notices, but SOLID TRUTHS:

PORTLAND (Me.) DAILY AROUS, Feb. 17, 1881.]

Around the World in Eighty Days, as presented at Portland Theatre, is a very fine performance; and much better, as a whole, than the Voyagers Its best feature is its scenery. Among the beautiful stage pictures were the harbor of Suez, with the arrival of the steamer Mongols; the Necropolis, with the Harem asleep, by moonlight; the hotel at Calcutta with its broad balconies commanding the Hoogly, and the city in the distance, the grand garden with the evolutions of the ballet, and the snowy pass in the Rocky Mountains. In several of the scenes the stage was completely filled with Indian guards, the ballet and the officers of state, or with realistic incidents like the life-size locomotive (using real steam as it dashed upon the stage) and the skirmish between the Indians and the United States soldiers. Mile Martinetti showed herself an excellent dancer and the ballet troupe was up to the average. A very attractive feature was the song and dance by Miss Kate Chester. Of the play itself it may be said it is like all of Jules Verne's stories dramatized. Mr. Metkiff made a good impressive Phineas! Foog, Miss. Georgie Knowlton a pleasing Aouda and Miss Kirwin a pretty Netsey. Moses Fiske was a funny Passe Par tout and all went home with the "gag" on their lips "Ain't you glad you come!"

[POETLAND ADVERTISER, Feb. 11, 181.]

The Martini combination gave a guite fair

The Martini combination gave a quite fair entertainment at New Porliand theatre last evening, and though the weather was bad the house was a good one. The drama, which like Joyagers in Southern Seas depends for effectiveness upon the stage setting and machinery, was very well put on, the scenery being beautful and slaborate and the various national costumes, mancenvers, marchings, groupings and tableaux striking. Those who have read Verne's story will remember that it is of the adventures of Phineas Fogg, an eccentric Englishman who wagers half a million that he will travel around the world in eighty days. He goes by way of Suez, India, the Pacific, across the United States and the Atlantic, arriving at London in time, after having met with exciting experiences and overcome many obstacles. The play illustrates a dozen or more of the scenes of the story, including the rescue of a liindoo princess from being burned alive, a fight between Indians and United States soldiers and a shipwreck. Suez, with a group of Egyptians in the foreground and the Mediterranean in

[PORTLAND ADVERTISER, Feb. 11, 1881.]

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Sitkin did well as the precise, cold-blooded Englishman.

[PORTLAND PRESS, Feb. 11, 1881.]

The above spectacular piece was seen at New Portland Theatre last evening, and appeared to give much satisfaction to the audience. The scenery is something better than has ever been exhibted here, and was indeed very handsome and realistic, especially the steamer which came to the landing under a full head of steam. The ballet was not as large as had been advertised, nor the females as good dancers as some who have recently been seen here, still Mile. Martinetti executed some graceful evolutions artistically. Some parts were well assumed, especially that of Aouda by Georgie Knowlton, Jean Francois by Mose Fisk and Phineas Fogg by J. M. Keene. The dramatization approaches near enough to the story to be recognized. The play moved with smoothness. The piece will be repeated this and to morrow evening, and will please any one who is not altogether too fastidious; like the young and handsome correspondent, for instance, of one of the dramatic papers.

[Lynn Bee. Saturday, Feb. 6.]

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